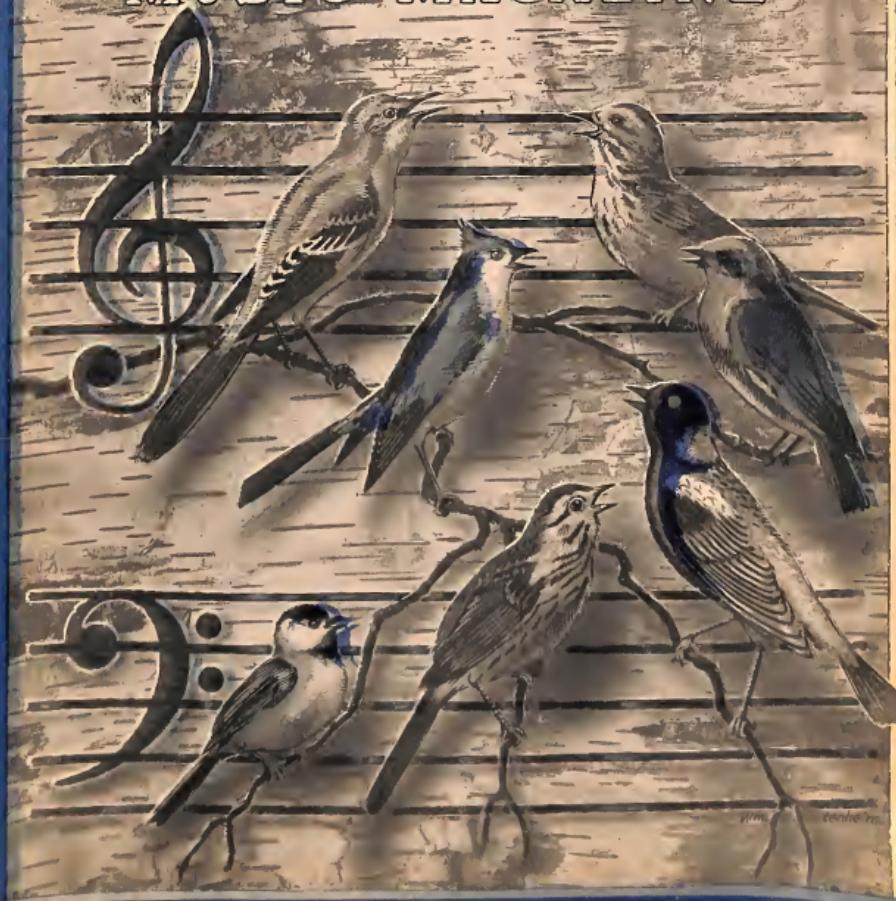


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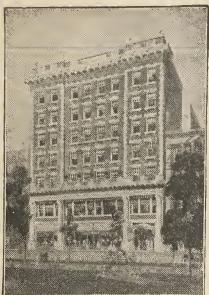
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THE ETUDE

SEPTEMBER, 1923

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VOL. XLI, No. 9

Prize Songs for Special Occasions

DR. FRANK DAMROSCH, in an article in *The Sun* and *The Globe* of New York, takes a shot at the innumerable attempts to get music for states, cities and also all sorts of special occasions, by means of offering a prize.

Richard Wagner needed money very badly when he wrote the *Centennial March*; but, notwithstanding the money indiment and the occasion, he turned out a quite inferior work. On the other hand Mascagni, in his time of poverty, competed for a prize and produced *Cavalleria Rusticana*.

Dr. Damrosch contends that great music is not to be caught by prize bait. We believe that he is right. Prizes are valuable and are an incentive to a certain degree. The difficulty is that, no matter how well-meaning the judges, they may turn aside a master for a mediocre. The great organist, Edwin H. Lemare, received from the Royal Academy of Music of London, no larger distinction for his studies than the Third Prize or Bronze Medal for piano playing. No mention at all was made of his organ playing. Later the Academy called him back to show distinctions upon him for his organ playing.

The prize distinguishes one and discourages all others. Distinctions of this kind, distributed in arbitrary fashion, often do more harm than good; when the distinction is of great importance and supposed to be final.

Among other things Dr. Damrosch says: "Imagine, then, a poet and a composer, or the two in one, sitting down at his desk to create such a song. The prime motive is to win that prize. If he is a creative artist of real genius (and, alas! they are rare), he may start out with noble ambition to produce a work of soul stirring power. Suddenly his pen drops from his hand. He fears that what he has written is too 'high-brow'—it will not go 'across the footlights.' He amends it to bring it down to what he believes is the level of comprehension of the 'common people,' and, lo! the song is spoiled. And even though it may win the prize it will fail to accomplish its true mission—to inspire New York's millions for untold generations. Of the hacks and dilettante composers who would aspire to such a prize I will not speak. I can only pity the judges who will be called upon to wade through the mass of stupidity, ugliness and incapacity with which they will be flooded.

When old Papa Haydn composed that most beautiful melody formerly known as the Austrian National Hymn, he was simply imbued with his love for his country and its emperor and I doubt whether he ever received a single florin for it. And I doubt, also, whether he would have been able to create such a work of art, so simple in melody that any peasant can sing it and love it, had he been asked to compete for a prize of a thousand ducats. The impulse to write such a song must come from within inspired by a great cause or a noble emotion."

The Enemies of Ignorance

If you ever should attend a bookseller's convention you would lose some of your pride about the advancement and culture of America when certain sophisticated individuals get into a corner and begin to make comparisons between the output of books in this country and in Europe.

It is true that we do turn out an immense amount of periodical literature, some of it trash, but most of it of great value in helping to build our cultural and economic future. We also publish great quantities of literary froth which goes under the name of fiction. We can likewise boast of many books of a general character, dealing with educational, civic, art, industrial,

religious and other subjects. We are constantly developing as a reading people. Our magnificent libraries are thronged.

There may be many more books and pamphlets issued in countries abroad; but the output of our magazines is overpowering in its volume. More than this, our libraries make it possible for everyone to have all the best books of the world.

In music we have an exceedingly large and valuable list of publications in America. Our musical books are widely read the world over. Many a young musician has invested a dollar in a book and had that dollar pay him later in life two and three thousand per cent upon the information he has secured from that book. Don't ever speak of spending money for books. Talk of it as investments, just as you would for stocks, bonds, real estate or mortgages. Books often pay dividends far greater than material capital in real estate or industries.

The inspiration for this editorial came from the following lines issued by the Rochester Public Library:

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feeling, to better his business and to enrich his life.
I am a true friend, a wise counsellor and a faithful
guide.
I am silent as gravitation, pliant and powerful as the
electric current and enduring as the everlasting hills.
I AM THE BOOK.*

Music and Climate

The reappearance of *Die Musik*, the well-known German musical periodical, which has contributed immensely to the musical erudition of the world, is one of the signs of artistic resumption in Teutonic lands.

In a recent issue Herbert Johannes Gigler, a Berlin critic, writes on "Music and Climate," endeavoring to indicate that the musical climate of certain blessed lands is favorable to the growth and development of musical compositions while that of others is as hostile to it as Greenland is to pineapples and bananas. Much of the article is interesting but at the same time some of the writer's speculations are very misleading.

The writer points out that the musical climate (or shall we call it atmosphere) of great cities makes an impression upon its composer. It is in this way that he insists that Paris produced a kind of similarity in the works of the Polish Chopin and the Hungarian Liszt. That Vienna produced a similarity in the works of the Croatian Schubert and the Rhenish Beethoven. We recognize certain slight similarities of form; but beyond that Chopin and Liszt and Schubert and Beethoven seem as far apart as the poles.

The writer is devoted with the idea that the most salubrious musical climate of the world, yesterday, now and hereafter, is that in which he happened to be born. Perhaps he is born with the idea and should not be blamed any more than we blame folks for being born with their politics or their religions.

Some Vital Points Piano Students Miss

Things That Young Pianists Forget

An Interview with the Renowned Virtuoso Pianist

FREDERIC LAMOND

Secured Expressly for THE ETUDE Music Magazine

Biographical

FREDERIC LAMOND was born at Glasgow, Scotland, January 28, 1868. His first teacher was his brother David. In 1889 he accepted the position of solo violin with H. C. Coopers of Glasgow, expecting to become a violin virtuoso and studied also the oboe. In 1882 he went to the Hoch Conservatorium at Frankfurt where he studied pianoforte under Max Schwartz, violin under Heerman and composition under A. Urspruch. In 1884 he studied under Von Bülow who was so impressed with

the young man's talent that he advised him to stick to the piano-forte instrument. The next year he went to Vienna, where he studied with Liszt, following the master virtuoso to Rome. He made his pianistic debut in Berlin in 1885, with very great public success, but was personally dissatisfied with his work and did not appear again for ten years, during which time he endeavored to improve himself by self-study and by one year under the great Rubinstein. In 1896 he toured Russia and also appeared in Paris with very great



FREDERIC LAMOND

success. For a time he gave master courses in different German cities, but has always given the larger part of his attention to his concert work, having toured all the countries of Europe with great distinction and acclaim. His masterly grasp of the works of Beethoven, particularly the later compositions, have given him a reputation second to none in his field. His New York debut this year was heralded by the critics in a most flattering manner.

The Real Liszt

"How the student may learn to play a vital stone is shown by the popular article toward Liszt. The average pianist who has been through the conventional conservatory mill usually has in his repertoire several of the brilliant transcriptions of Liszt. These make effective show numbers which dazzle the masses, but they do not represent Liszt the great composer. The wonderful virtuoso had a dual nature. He realized the necessity of wide popular appeal, and the great success of his concert numbers of the brilliant type had overshadowed the higher musical values. His *Concerto* in E-flat and in A, and the *Hymnus Triplacis*, Liszt wrote a great mass of immensely valuable but little played piano music; for instance the ten *Harmonies Poétiques et Religieuses*, the three *Apparitions*, the two *Ballades*, the six *Consolations*, the two *Legendes*, the *Etudes d'Execution*, the *Valse Impromptu*, *Waldesnacht*, *Guermeregen*, *Scherzo* and *March* and other works just as idiomatically pianistic as the greatest of Chopin but not heard with anything like the frequency of the works of the wonderful Polish genius.

Von Bülow's Super-Memory

"The memory can be developed stepwise in youth by simple pieces; and there is no earthly reason why it should be neglected or postponed to maturity. The youthful memory is exceedingly acute and susceptible to training. The student who begins at this time will find that the memory, like a muscle, develops by use. Of course he may never get a phenomenal memory like that of Von Bülow. His was almost supernatural. For example, when I attended his educational series in Frankfurt, his memory was the source of constant amazement to his students. His personal interrogatories were shown by the fact that on Mondays and Thursdays, when he devoted himself to Beethoven, he wore a blue tie; on Tuesdays and Fridays, when he took up Bach, he wore a red tie; on Wednesdays and Saturdays, when he devoted himself to Brahms, he wore a black tie. Never a note of piano music was missed by him. When the students played any one of the Bach Fugues, Von Bülow occasionally stop them with the remark, 'That quartet you played in the fifth or sixth of the 23rd Fugue ought to have been an eighth.' No vital point ever escaped him.

"Von Bülow was a highly educated, a cultured man in every way. There seems to be an impression still existing in some quarters that the musician need know nothing but music. Some musicians make this mistake themselves and later find that it is one of the missing foundation stones. Most of the great musicians I have known have been extremely well educated men. If they do not receive education through a systematic course of study, they manage to get it in other ways. Raff, for instance, was a learned man. He spoke Latin and Hebrew well. Liszt was a kind of encyclopedia of world information, acquainted with the great things in history, art and literature.

Reverence for the Classics

"One of the most serious missing foundation stones in the musical structure of the advanced students that have come to me in the past has been that of reverence

for the classics. They are accepted as a kind of necessary evil, something to be passed over very quickly. Yet no one, even in this age of idolatry of speed, of high-speed cars and aeroplanes, can appear in public and make a hit without having had a thorough schooling in these standard works. The audiences will miss it although they may not know why.

"Severe and patient schooling in the classics gives a character and substantial quality to the playing of the concert pianist that nothing else can supply. If it is missing in your playing, secure a list of the great classics in graded order and make an earnest study of them preferably under some understanding master. Begin with the early *Sonatas* and *Preludes* of Bach and continue the interesting yourself in the great master of Eisenach, with Scarlatti, with Handel and Haydn and Mozart. The more you play them, the more you will appreciate the value of this advice.

The True Understanding of the Legato

"Another foundation stone is the proper training in the true legato. Beethoven had this right and continued just long enough, never smudged. I know of nothing better to develop this than the *Forty-Eight Preludes and Fugues* of Bach, played properly and intelligently. Every subject must be individualized, every answer must be preserved throughout. This is a tremendously difficult task if done properly. I have heard many students who have been under the impression that they have been working faithfully and successfully with Bach, but who have merely produced a kind of jumble of

"The weaknesses of the average pianist are most conspicuous when he comes to play Beethoven or Chopin; Beethoven for outline, architectural design and style; Chopin for playful playing. The secret of Chopin may be said to lie in the artistic management of the thumb. He must have had a wonderful control of his own thumb. By management of the thumb, I mean the control of the thumb in its sideward and shifting movements as it passes over the keyboard. The thumb must be as firm, yet as light and as deft, as any of the fingers. The student with a heavy, sluggish thumb will never play Chopin well; it is impossible. The pianist might spend a lifetime learning how to play well the *Etudes* of Chopin. Some people seem to think that an abnormally large hand is necessary to play Chopin. Nonsense!

However, since he has seen fit to take the fashionable Teutonic thrust at America, we, the editor, being born American, of a race of Americans, feel justified in rising in our editorial might and locating the gentleman's solar plexus. This is found in the fact that he has very scant respect for the need for accuracy in print, either in word or intent.

He endeavors to show, for instance, that the musical climate of the non-musical country, England, had no influence upon Haydn or Handel. Somehow we had an idea that the only parts of Handel's work that are enduring were written in England, for English musical needs, long after Handel had left the continent for good. Haydn in turn was inspired by English oratorio singing; and it is a very stupid blunder indeed to intimate that both of these masters resided in England "amerlich wüllig unbedacht." Handel, at least, gloried in his English connections and lies properly enshrined in Westminster Abbey.

Our critic then notes that North America has taken every thing "good and expensive" from Europe but that at the same time we make no impression of value upon the creative worker, the composer. He notes that it is unnecessary to observe that the reasons for famous musicians coming to America are pecuniary. Johann Strauss, Maher, Richard Strauss, got nothing from America; that is, nothing but gold. How is this gentleman to say, for instance, that Richard Strauss, who first visited us in 1904, and presented a very dry and *written out* "Symphony Domestica," may not have been quickened by dynamic America to produce *Salome* (1905), *Electra* (1909), *Der Rosenkavalier* (1911). Dr. Strauss is a wholesome, rational human being; and, in conversations with the editor he very clearly intimated how he was affected by the energy and vigor of the new world. Speaking of the new world, we have always been under the impression that Dvorak's greatest work, the symphony No. 5, "From the New World," was written as a direct result of the musical climate of America.

The writer of course puts down Macdowell among composers upon whom final judgment can not yet be given. The belittling of Macdowell is the pastime of certain Teutonophiles; but men of larger vision, from Liszt to the present, have been vastly impressed with his genius.

To insist that America, with its enormous range of natural inspiration and its tremendous variation in climate, considered meteorologically, industrially, religiously, racially, socially, politically and artistically, is a kind of Sahara in which no great music can thrive, indicates a condition of myopia upon the part of the German writer for which even a telescope would be hopeless. By making glaring misstatements, such writers bring themselves into pathetic ridicule.

For the greater part of German music we proudly join with the rest of the world in admiration and homage. For German music critics, who cannot see beyond the borders of their native land, we have the same sympathy that we might have had for the pre-Columbian geographers who could prove conclusively that the world was flat.

Musicians and Players

WHAT a privilege it must have been to listen to the playing of Beethoven! As a virtuoso he took second rank in his day to such a musical mediocre as Steibelt. Why? Beethoven committed the crime of missing notes and using unapproved fingerings. The critics found this unforgivable; but the real lovers of music were overwhelmed by the power of his thought. It is something to be a player of the piano; but it is an entirely different and superior order of genius which combines playing with real musicianship.

Beethoven himself put it this way:

"When your piano pupil has the proper fingering, the exact rhythm, and plays the notes correctly, pay attention only to the style; do not stop for little faults or make remarks on them until the end of the piece. This method produces musicians which after all is one of the chief aims of Musical art."

Halls as Musical Instruments

ONE of the most beautiful of the recently built theaters in New York was found upon completion to have certain acoustical defects that made it necessary to hang down from the ceiling, exactly in front of a beautiful painting over the proscenium arch, an ugly contraption resembling a giant grey marigold. This remedied the defect but injured the beauty of the theater.

The value of the acoustical properties of a hall is immense. It is only in recent years that deliberate attempts to develop good acoustics have met with anything like uniform success. There are still architects of churches and halls who will insist that success in this direction is very largely an accident.

However, there are many modern halls which have wonderful qualities so that some regard them as quite as important to musical performance as the acoustical qualities of the performers' instruments. Indeed, a Stradivarius violin in a poor hall may not sound as fine as an ordinarily good violin in a fine hall.

An excellent article upon the subject, by Hope Bagena, A. R. I. B., in the *London Telegraph*, pays tribute to the discoveries of Prof. Q. C. Sabine, of Harvard University. Professor Sabine demonstrated at Symphony Hall, in Boston, Vernon Hall (the auditorium of the Chalfonte-Haddon Hall, Atlantic City) and other auditoriums, that certain principles of reverberation can be regulated if not entirely controlled.

Reverberation is measured by the length of time in seconds that a sound is prolonged after being heard. Thus the reverberation of the high-vaulted St. Paul's Cathedral of London is said to be 12 seconds; while that of the Gewandhaus in Leipzig is only 2.2 seconds.

Reverberation is sound reflection. If the walls of a room were lined with mirrors, the shafts of light would be reflected in all directions. That was the idea of gorgeousness which the European monarchs of yesterday tried to install in their castles. Mirror rooms were once the vogue.

In sound, however, the reverberations must be modified to the dimensions of the room. Generally speaking, the larger the room and the more dense and polished the surface of the walls, the longer the reverberations. Wooden wall reverberations are said to give a brighter tone; and this may account for the tonal beauty of the old Philadelphia Academy of Music with its wood construction seasoned since 1857, and also of old Covent Garden theater in London.

Professor Sabine attacked the matter of surface sound reflections by means of making walls of painted canvas under which there was an air space, under which there were layers of felt and air spaces. The amount of space thus treated is determined by the size of the hall.

One variable factor is the size of the audience. Some halls are wonderful when filled with an audience; when empty, they reverberate like a tunnel.

It is fortunate that we are beginning to consider the importance of acoustics. In the olden days an auditorium was erected largely as a shelter for a multitude. Sound was given as little consideration as it is in a circus tent. Now architects are realizing that the public pays to hear and may be attracted to the halls where the hearing is best. This is particularly true of musical audiences.

The Opening Gun

September is here. Are you ready with the opening gun to go over the top for the work of the season? Preparedness in music is half the battle. The pupil who puts off starting with lessons loses ground with every day passed. The teacher who neglects to secure an abundant supply of music right in the studio before the students begin to come must fall in the battle of musical competition before those teachers who are prepared. If you have not ordered your full supply, do not lose a day.

A very large hand is really of very little consequence in the interpretation of his exquisite nuances. As I have said, the secret is in the thumb. Its second or middle joint must be exceedingly supple and flexible, so that in the incomparable passage work there will be no lumps on the way up or down.

Habits that Count

"One of the important foundation stones often forgotten by the student who contracts for himself to build a great career is that of forming careful habits of performance early in life. It is so easy to let little mistakes pass. These stick to the end unless corrected. Many irritated Liszt more than to have a pupil come before him and say, 'I have never made a single mistake and don't know when to wash at the lesson.' Once if a pupil made many mistakes, he was likely to say, 'Young lady, you had better play *Czerny*,' which was considered a terrible reproof. His wit was often very biting, but not so acid as that of Von Bülow. Once a brilliant young pianist of Hebrew extraction played before Von Bülow, and in his embarrassment the young man made some mistakes in a run in the left hand. 'Bülow immediately stopped the piano and said, 'Young man, your right hand is kosher (clean), but your left hand is treacherous (unclean)', referring, of course, to the rabbinical laws pertaining to food. You perhaps have heard of the time this same arbitrary master was conducting for a soprano who consistently sang flat at the rehearsal. He stopped the orchestra and said, 'Madam, will you please give the orchestra your *A'*?"

"Rubinstein was almost literally born in his teaching. He was very simple and direct, but never uncompromising. Once a pianist changed very slightly the piano part of the Chopin *E Minor Concerto*. Rubinstein was in a rage and insisted that the culprit ought to be taken out and beaten. The Russian master insisted upon hearing everything. 'To leave out a repeat mark was nothing short of fatal. He insisted upon all repeat marks in all compositions, no matter how lengthy, insisting that without them the whole architectural balance was destroyed.'

Training Eyes and Ears

By S. M. C.

To a successful musician, the training of these organs is of the greatest importance. The eye must be trained to recognize every mark upon the printed page and to communicate it to the brain with no conscious effort. This can be accomplished only by long-continued practice in close observation and scrutiny, and by paying particular attention to all that pertains to accuracy in sight reading. The student should train himself to notice the key signature and time signature, phrases, accents, musical expression, and all signs pertaining to pedalling and dynamics.

Fine training is of still greater importance; for, whereas one can be a successful musician without the use of the eyes, the case is hopeless when the auditory organs are impaired. Hence ear training should form a conspicuous part of every musical education. What would we think of a painter who could not distinguish between colors? Yet there are thousands of so-called musicians who can not distinguish between tones and do not know the difference between major and minor.

Fortunately, much attention is now being paid by teachers to ear training and many successful devices are being applied. Among them are:

(1) Tapping rhythms, requiring the pupil to observe accents and tell measure signature.

(2) The teacher plays different tones on the piano; the pupil tells whether they are high or low.

(3) The teacher plays short phrases, requiring the pupil to tell whether they are ascending or descending.

(4) The pupil writes in his note book melodies played by the teacher.

In this connection a few general suggestions pertaining to ear training may be of use to the pupil.

(a) Always use your ears when practicing; listen to what you play. One bad habit may spoil everything.

(b) Before playing study the music away from the piano, and try to hear it with the mental ear.

(c) Learn to recognize different intervals by sound.

(d) Learn to recognize major, minor, diminished, and augmented chords by sound, and try to cultivate a sense, if not of absolute, at least of relative pitch.

Atmospheric conditions that will affect the sounding board will also affect the action and keys, causing rattles, abnormal wear on the bushings around the center

Taking Care of the Piano

Expert Advice Issued by the National Association of Piano Tuners

The cost of pianos is constantly going up and the money investment in a modern instrument of real worth is not inconsiderable. Unlike the violin, the piano with its elaborate mechanism, the tonnage of tension upon the strings, and other mechanical features, does not improve with age. It can, however, be kept in prime condition if the tuner is given a chance.

Often entirely too much is expected of the tuner. There is a general idea that the piano tuner is responsible for all the ills of the instrument that can afflict the human system and are neglected so long that the services of the physician are well nigh worthless. The owner of an automobile knows, if he knows anything at all, that it is advisable to have expert care and expert attention at stated periods. That is, an automobile has to be inspected by some one who is really qualified. The life of a good car may be greatly prolonged by this care. The automobile, however, gets a great deal of use and it has to be cared regularly. The piano on the other hand does not have to be used and is frequently neglected for a year or more. Valuable musical property is thus more frequently destroyed by neglect than by usage.

With the view of combating this, the National Association of Piano Tuners, an organization which endeavours to raise the standard of piano tuning in all parts of the country, has issued the following, for the benefit of the public in general:

Authorities on this subject agree that, in order to obtain satisfactory results and at the same time preserve the tone quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in fairly good condition, while those receiving irregular attention are never in condition. All other things being equal, the piano that is tuned twice every year is used, then why should a piano not be regular?

A piano is only as good as the care it receives. Repairers of pianos can testify to the fact that more pianos are ruined through neglect than through use.

Virginia Dale in *McCall's Magazine*, June, 1919, has this to say concerning the piano: "The piano is the most expensive and the most abused article in the average home. Its neglect is due largely to the fact that it is classified as a 'luxury' and not as a 'necessity'—an article of sensitive mechanism. Besides during its painstaking and having it tuned for weddings and parties, the average housekeeper does little towards keeping it off the casualty list. Meanwhile, because of the lack of intelligent care behind the polished surface of its well kept case, various enemies (moths, mice and rats) are working its destruction."

Why a Piano Should be Tuned at Least Twice a Year

There are about 230 highly tempered steel strings ranging in gauge from 12 $\frac{1}{2}$ to 22, which, when drawn to international pitch, exert a strain on the frame of the piano approximating 15 tons.

In connection with these strings there is a spruce pine board with a surface measurement of from 1600 to 2400 square inches, according to the size of the piano, which is so constructed as to exert even pressure on the strings. This board is called the sound board and is attached to or connected with the steel strings by a wooden bridge and a system of reverse bearings, which practically hold string and board together. This sounding board is influenced by the same atmospheric changes as the dresser drawer, or the closet door. Air that will cause the drawer and door to swell, will cause the sounding board to swell and expand. Very dry air will cause the board to shrink. Every movement of the sounding board will affect the tension of the strings.

When the strings are in tune, its tension and pressure upon the sounding board is either greater or less than the scale designer intended. The balance that should exist between pressure and resistance is upset; and, if an abnormal strain is allowed to occur in one section of the scale, as it often does, the result may be a split sounding board, a cracked plate, a broken string, coupled with a serious loss of resonance.

Tuning, therefore, is not only a matter of keeping the piano at pitch, and the tone agreeable to the ear, that is its musical purpose, but its mechanical function of balancing the 15 or 16 tons pressure on the frame of the instrument, is of equal if not greater importance to the piano owner.

Atmospheric conditions that will affect the sounding board will also affect the action and keys, causing rattles, abnormal wear on the bushings around the center

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pins, disarranging the touch, etc. Practice on a piano so affected is a waste of time and labor, as it is almost impossible to develop technic under such conditions. As it would be very unhealthy and unpractical to arrange matters to maintain a certain temperature at all times, it is therefore much more satisfactory and less expensive, to have the tuner take care of your instrument at regular intervals.

Generally speaking, the piano is put in perfect tune before leaving the factory; this condition is brought about by a series of processes, one following the other at intervals varying from 24 hours to ten days. If a piano is used without tuning for an indefinite period, the effect of this work of the manufacturer is lost, and the piano will also suffer in tone quality.

Have your piano tuned often, and you will have a better instrument. Many piano owners, from false motives of economy make a serious mistake when they allow their instruments to go without tuning until they are so wretchedly out of tune as to be almost unbearable to every one except those who are constantly associated with it. This is quite impossible for the child or young student to acquire anything like a true conception of the various intervals in music, unless the piano is in tune.

Pianists insist on having their piano tuned before every performance. This is necessary to insure perfect tone.

Player Pianos should be cleaned and the piano cleaned out every six months, at least.

Tone quality to certain degree depends upon the action of the felt on the hammers. Constant pounding on the strings causes the wire to cut through the face of the hammer, resulting in a thin, tinny tone quality. In such cases the hammer should be refaced and voiced.

Trust not to your intuition in the matter of tuning as your constant association with the piano impairs your ability to discriminate.

Colorful Practice

By Sidney Bushell

"The exercises of the music student are timeless and joyless.... It is surprising that out of such a medley of heartrending sound, and stiff, cold, precise practice should come.... that can grip the heart of the world."

Thus, in part, writes a contributor in *The Writer Monthly*. The simile certainly served the writer's purpose in the article referred to; but it is entirely true from the music student's viewpoint—the vocal student in particular.

The chief aim of all vocal practice is to improve and enrich the tone and quality of the voice. When, then, does this enrichment come about through the medium of "timeless, joyless, stiff, cold and precise practice?"

Every earnest vocal student is an embryo artist, and the artist of the brush, must learn to mix colors before being able to make use of them for artistic ends. We might go even farther and liken the daily practice period to the painter's palette upon which he tries his colors before making use of them in the picture being painted, or under contemplation.

Beauty of Tone
Crimson is a beautiful color, so is purple; but the artist who confined himself to the use of only these two colors would find his range of subjects very restricted. The vocal student who assiduously cultivates but one quality of beauty, tone, however beautiful, however full and resonant it may become from constant practice, like the artist with but one or two colors on his palette, he will find his medium of expression very limited.

By all means let the vocalist seek to impart beauty to his tone, but let him also, with equal ardor, cultivate variety of color.

Scales, arpeggios, all kinds of vocalizes can be sung passionately, fervently, softly, brightly, sadly, joyously, without words, upon the vowel sounds alone; our practice with this alternative end in view will not only add interest to the daily practice program, but will encourage the development of that very necessary artistic "audacity" the enemy of self-conceit and stage-fright; and more than this, it will give the future colorist a familiarity with his palette and the colors at his disposal, which is of inestimable value when the beauties, the infinite shades of meaning, the thousand by the medium of his artistic intuition, through the piano owner.

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Success and the Music Teacher's Health

What the Teacher Must Do to Keep Fit

By WALLACE F. HAMILTON, M. D.

just how much walking we actually do, and then arrange some sort of a schedule which will provide a sufficient amount of exercise for work, and hence increased opportunities for success. Furthermore, the effect of health and its influence upon success is not only dependent upon the physical aspect, but also equally upon the mental state. Our whole attitude toward life is determined from day to day by our physical and mental conditions, which in themselves are closely allied.

The music teacher is no exception to these principles, for his efficiency will depend very materially upon his health. The teacher, whether old or young; but those who can afford to have a studio in town. But in any case, you doubtless go somewhere in the course of the day—perhaps you give a lesson at some pupil's house a mile or more away. Walk there and back! Allow time to do so, and save the money lost in taking a little longer time for the trip will be returned to you in time.

With a piano, however, the teacher should take care of his health, and at the same time, prevent sickness and, what is better, ward off disease entirely.

Viewed as a whole, the life of a music teacher can be considered as an occupation as congenital as any other, but the teacher is not a factory worker, nor active, as compared with the former engineer. Yet the balance swings somewhat toward the less physically strong consequence, except inasmuch as sunshine is desirable. Furthermore, the daily walk should not be a burden—the teacher should find this an opportunity to formulate the day's plans; while in addition, by varying the route from time to time, much of interest may be observed that furnishes "food for thought." The exact length of the walk depends upon the individual; but it should be at least a mile or two, once or twice a day, with the pace sufficiently vigorous to insure genuine exercise.

The Regulation of Food and Drink

Of eating, but little will be said, except to add a word of caution against all kinds of "dieting" which is so popular especially for reducing flesh, unless by advice and under guidance of a physician. The best balanced diet is apt to be the one that is given the least thought; and the great majority of people never pay any real attention to their diet. The result of this lack of attention is very likely to accompany the "dinner down" condition of the tired teacher, who may find it necessary to have recourse to tonics or a physician's advice. One or two daily brisk walks, as already suggested, will do much to stimulate the appetite; and with exercise comes a natural "burning up" of the sources of bodily energy, which must be replaced by food. "Metabolism"—a word used to express the "change in living organisms induced by the action of oxygen"—is increased and the whole body system is strengthened.

The amount of water that is consumed is worthy of attention; for, with few exceptions, there is a tendency to drink too little water. Over a quart of water is excreted as perspiration alone in twenty-four hours, and in warm weather from two to three times that amount. Hence, bearing in mind that it takes four tumblers of water to make a quart, it is evident that eight tumblers of water a day should be regarded as the minimum amount of water good health.

Water is the only tissue and fluid in the human economy; it dissolves the food we eat, distributes the nutriment, and in addition removes waste matters, conveying them to the different eliminative organs. Thus it is essential to all absorption of food, upon which

"Better to hunt the fields for health unbought
Than see the doctor for a nauseous draught"

sings Dryden; and musicians may well listen to him because the profession of music teaching in particular is not only confining but also nerve exhausting. Dr. Hamilton in this article gives excellent advice. The main thing is to put such advice into practice.

depends the building up of the body, and to the elimination of all poisonous and waste materials, which are the causative factors of "auto-intoxication." A very excellent practice is to drink a full glass of water—warm or cool—on rising in the morning. This will cleanse the stomach and prepare the digestive tract for the day's work. It is best not to drink too much water with meals, especially if it is used in place of proper mastication to speed up a hasty lunch, in which case the water alone is preferable; but as far as possible the habit of drinking a glass of water occasionally between meals should be cultivated.

Other Forms of Exercise

So far the measures suggested, for building up health are such as may be carried out by practically any music teacher, whether old or young; but those who can afford to have a studio in town. But in any case, you doubtless go somewhere in the course of the day—perhaps you give a lesson at some pupil's house a mile or more away. Walk there and back! Allow time to do so, and save the money lost in taking a little longer time for the trip will be returned to you in time.

Or regular attendance at a gymnastic class, such as those conducted by the Y. M. C. A. or Y. W. C. A. organizations the country over, is an excellent routine for the music teacher to follow, again with emphasis upon regularity. Inspired perhaps by the training camps for the world war, there have been some "setting up" exercises recorded on phonograph records, by which one may start the day with a series of army-like exercises; the first being the "march in formation" of the band, the second "the guard of honor," the third "the bugle call," and the fourth "the bugle call" of the band.

Finally, most music teachers have the rare privilege of being offered by only a few occasions, of a real summer vacation. This is truly the golden opportunity for building up a winter's store of health and should be assiduously taken advantage of as such. By all means, the teacher should go somewhere that insures a complete change of surroundings and mode of living, whether in camp or at a hotel, at seashore, lake or mountain—wherever the vacation will be the most healthful. For, seashores, mountains or lakes are so numerous that there is little need to think much about them, as the vacationist's life is naturally full of activity, and that out-of-doors. Particularly the music teacher may be recommended to take advantage of the long vacation not only to store up a supply of health but also to advance professionally. This can be done by attending some summer music colony, with particular attention to attractiveness of location. With such a combination the teacher should spend the greater all too brief summer vacation in the country.

The exercises for health-building suggested are neither new nor complex but, if adopted, will do much good as many an expensive "cure" or "health course." It should always be borne in mind that rest is a key to all health; but the lack of it fits is proper exercise. Directly in proportion to the amount of exercise and work, which are the factors combining to make fatigue, should it be; for it is during rest that all upbuilding of bodily tissue goes on to the best advantage. We are even in danger of getting a more severe constipation and indigestion. Which may be the pernicious swings become inconsiderable measure on our own efforts; but under the best conditions it remains in equipoise, swinging if at all to the constructive side. This provides a kind of "health reserve," which comes to our protection when we are invaded by disease germs and either defeat them entirely or else lessens their effect and furthers a quicker convalescence.

Sleep in fresh air; exercise, if only by walking, running and considerably more; drink water plentifully; make of the summer vacation an opportunity to stock up with good health and mental vigor—these are simple but effective prescriptions for health and what health brings, namely, the desired success in your profession.

more arrangement of its numbers. And here the most flagrant folly committed by the teacher is in compiling a program of inordinate length and that wearing the patience of the audience to extinction. Mary and Maud and Johnny and James must all be given room somehow, regardless of consequences, and then the guitars must be spared by the teachers which precede and follow them. If there are too many guitars (7) for a single recital, have two programs instead of but one! Better still, however, eliminate the snake pupils by the informal musicals, and present in a public concert only those who are likely to give real pleasure. Nothing can enhance a teacher's reputation more effectively than pleasure, and good audience, and nothing can contribute more toward this result than brevity of program. If we can only make the auditors complain of the shortness of the recital, indeed, the case is won!

Again, in arranging numbers, it is often considered proper to begin with the least interesting pieces, and to leave the finest for the end. This is a good idea for the sake of the program that the audience is to be won or lost, and a series of mediocre attempts may induce a state of lethargy in the hearers from which it will be well-nigh impossible to arouse them. Begin, then, with several attractive and well-played pieces, and so incite a confidence which will carry the hearers over the duller spots to the brilliant and rhythmic pieces with which the program concludes.

On the other hand, there are those who, presented first the intellectual movement, complex and architectural in form; second, the soulful movement, profound and emotional; and, third, the dance movement with its rhythmic vitality. Here is a suggestion for program making, with its constant change in emotional

stimuli and its progression from lofty thought to physical delight. Let us bear this principle in mind as a recipe for alternating moods and styles in our pupils' recital.

Source of Variety

Variety, again, may be attained by the introduction of novel features. If you have conducted quartet classes, these may be utilized in occasional numbers. If not, a few duets may be interpolated. Perhaps a singer or violinist may break up the monotony of solo playing, and the student will take care lest programmatic take up the work of the pupils themselves.

Such a noble recital, performed by well-tried and reliable pupils, conducted with alacrity and finish of detail, with a brief and cleverly arranged program, should redound to the credit of both teacher and pupils. Notwithstanding the trouble and anxiety involved in the preparation of the recital, too, the teacher yet feel well satisfied, for he has made his contribution another milestone on the road to success in his profession.

In this and preceding papers an endeavor has been made to show ways in which teamwork may help to create that musical atmosphere and enthusiasm which is so necessary an adjunct of music study. There are evident restrictions to the work of each, and there are opportunities for each, as evident opportunities, if one is clever enough to grasp them. Let us regard teaching not simply as a financial proposition, but rather as a means of spreading the gospel of music as far as these opportunities will permit, and let us, therefore, consider well the possible phases of teamwork with pupils as an important means of realizing our musical ideals.

Practical Points on Accent and Non-accent

By Eugene F. Marks

Lou, soft; loud, soft; gleefully sang the children in the classes of the primary grade of the public school; never realizing that they were unconsciously absorbing the rhythmic principle of accent and unaccent, that great underlying foundation of music, without which the structure of music does not exist. Lou, soft; accent, unaccent; how fascinating this principle of proportion or balance (thesis and antithesis) permeates the structure of music!

Two tones: one receives an accent, the other is non-accent. Two measures: one accented, the other unaccented. Two phrases: two sentences; two movements; of each, one is emphasized, the other is not. The same in the form of the sentence, which of the two tones receives the accent. Let us take the dominant (fifth tone in the scale) of the same key as the other, thus giving us the ordinary full cadence. If we place the dominant on the accent, the note appearing immediately after the bar (which always denotes the strong beat of a measure) in written music, and the tonic upon the non-accented note, we have a half-cadence. Let us take the two notes successively that a feeling of finality is lacking. As music is unuttered poetry we must be governed by the feeling of the poetic rhythm, just as we are affected by the feet and cadences in verse. However, if we place the dominant upon the unaccented (preceding the bar) portion of a measure and the tonic upon the accent, our feeling for finality is satisfied. From this fact we deduce an important principle, viz.: a non-accent belongs to the following accent (of course there exist exceptions, as in a delayed or female cadence).

Two measures. Which one receives the accent? It is more difficult to determine which of two consecutive measures receives the accent than it is to decide between two notes, because the musical composition is more complex. If we examine the rhythmic movement of almost any piece of music, we will discover regular recurrence of cadences (the equivalent of a line in poetry). The measure in which a cadence occurs is an accented measure, and it is only necessary to count back from this measure, considering every alternate measure an accented one until we reach the beginning of the phrase. Here again we find in the rhythmic movement of the form that the accented measure belongs to the following accented one. A student is apt to think according to this deduction in regard to measures, that every other measure is an accented one. However, this is not true. Examine the *Valze Opus 34, No. 1*, by Chopin. We find that for eight measures the procedure is in the regular rhythm of measures as unaccented, accented; but, the ninth measure proves to be an accented one as well as the eighth. Notice how Chopin has denoted

this by giving instruction for *crescendo* at this point and that the crux of the increase in volume is reached in the eleventh measure, an accented measure. According to this enumeration the seventeenth measure becomes an accented one. However, the composer evidently did not intend it to be so, for it is the beginning of the following movement. In the *Qui Tuisse*, Mozart's Twelfth Mass, we discover other excellent examples of two accented and two unaccented measures in succession. It is very clear in this number that the larger portion (the second and third beats) of the sixteenth measure, which is an accented measure, has been conceived as being unaccented, and the second portion as being prepared to be an accented one. This is equalized, however, before we reach the fortieth measure by the thirty-eighth and thirty-ninth measures both being unaccented successive measures by the method of elongation.

Two phrases, forming a sentence, which of the two phrases (ordinarily two measures) will receive the accent? We must observe how much stronger the ending of the second phrase is than that of the first. Selecting several pieces for examination, note how frequently this second phrase ends with the cadence upon the dominant or tonic, the two strongest tones in the scale; consequently, the second phrase becomes more powerful than the first and is destined to be the final one. Play one of these two phrases and note how incomparably a single phrase sounds. It calls for the responsive feeling of the second phrase. The second phrase in a necessity.

Two sentences, usually consisting of four measures each, form a period or movement. Again we find the second sentence the predominating one. Observe how composers revel in modulations and extensions in this period, and how it gives a feeling of undiscovered before.

The true test of sight-reading is, of course, the amount of interpretation we can put into our first reading; and this depends mostly on our training and degree of musical feeling. Essential faculties to cultivate during training are—exact observation of musical notation, absolute concentration of mind on the work in hand, desire to achieve the best results, keenness of ear for musical sounds, imagination, all technical training as required for best interpretation, and patience for all things.

The Joseph Lévincé series of lesson articles upon The Basic Principles of Pianoforte Playing* will be worth many times the subscription cost of *Tur ETUDE* (October, Fortieth Anniversary Issue) and continues for at least six months.

Musical Sight Reading

An Imaginative Aspect

By C. E. Ward

Why is it that sight-reading in music is approached by most young students with such trepidation? I think the chief reason is that it is not considered from the right point of view.

Let us, ourselves, "What is meant by sight-reading?" Literally speaking, it means acquiring knowledge of or discovering the character of any piece of work through the use of our sense of sight; so naturally the better trained this sense is, the more fluent will be our expression of the knowledge thus gained.

But the eye does not see alone; it conveys instantaneous impressions to all the other senses which come into use during our performance, and these then act in combination with it.

To anyone with an imaginative and adventurous inclination, musical sight-reading should be a source of keen pleasure, as it is when opening up new vistas of fresh experiences. Allowing that we have reached an average degree of proficiency, and that we are about to explore the realms of a musical work, we have, as often seen not heard before, come to this site the spirit of adventure, the desire to explore into unknown lands, to lure us to investigate mysteries?

Let us shut ourselves up, with the music alone, to absorb our attention, and give no thought to writing or to the time being. Our imagination begins to act, All possess this faculty; but not all to the same degree. They who have it in the largest measure get the greatest pleasure out of life. So, on that account alone it is worth the cultivating.

Let us then practice on a piano work under consideration. First of all let us take a general survey of the whole piece, scanning it quickly to get an idea of the design as applied to technical execution, and, most of all, the aural effect it produces, noticing if the key signature changes at all.

This is a bird's-eye view of the bit of land we are about to explore. Can anyone do this with true imagination of mind and not feel some sort of the musical landscape? Let us then go to the piano and see what we think we find in the music when we go through it carefully in detail? Now let us descend to ground level and proceed with the performance of the work, using all the facilities we think will be of help to us. We can now only see a short distance ahead—a bar or two—but our previous conception should help greatly, inasmuch as we shall be partly prepared to what we shall come across. If we keep our interest wide and our mind still, we shall be surprised to find what we knew not of when we took our first eye view first of all. One of the greatest aids to musical reading is a good memory. It enables us instantly to reproduce on the piano whatever we recognize as having seen before and previously executed in practice.

When we arrive at the end of the piece we shall probably feel that we have not quite grasped the whole idea of the music, but, perhaps, we have missed some sense of interest which has been obscured by more dominating influences; just as a beautiful flower on the side of a hill might easily escape notice if we are walking towards a glorious sunset sky.

There is no reason why we should not repeat our little excursion. We remember certain dominating influences which have probably impressed themselves upon us; so we can proceed with more certainty this time and give more attention to hidden beauties. We may do this a number of times and still find something undiscovered before.

The true test of sight-reading is, of course, the amount of interpretation we can put into our first reading; and this depends mostly on our training and degree of musical feeling. Essential faculties to cultivate during training are—exact observation of musical notation, absolute concentration of mind on the work in hand, desire to achieve the best results, keenness of ear for musical sounds, imagination, all technical training as required for best interpretation, and patience for all things.

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Securing the Best Results from Piano Study

By ERNEST BLOCH

Director of the Cleveland Institute of Music

Biographical

ERNEST BLOCH, born at Geneva, Switzerland, July 24, 1880, is a pupil of Jacques Dalcroze, Ysaye and Ivan Kroun. As a composer, conductor and lecturer, his work has attracted the widest and most enthusiastic recognition. His "Symphony in C Sharp Minor" is regarded as one of the finest of modern works of its type. His developments of Jewish themes in symphonic and operatic form have been regarded as epoch-making.

will be able to remember everything, and practice correctly. Apart from the fact that such an instrumental lesson represents so much time lost, the unmethodical process of it will strike any one with sound judgment.

Here is an example. A few days ago a group of pupils were examined who had studied for many years and who were absolutely unable to play correctly, most steadily, a very simple sentence. They never had studied

the piano, but the fingers remain the essential things. They go on that way for years. When they do not make progress they generally blame the teacher, and go to another. Still unsatisfied, they change again. Then perhaps a master settles in the city. They go to him with the first piece, and the first lesson is lost, to strike them silent. The first piece, say a Fugue from the *Well-Tempered Clavier*, for three or four weeks. They learn the notes. Then there are too many of them, as they put on the brakes and go more slowly. They repeat, day by day, in the same way, and when the teacher gets sick of the mistreatment of said Fugue, he gives them another piece. So it goes on for years.

Do you know what this is? It is an assignment or a jest. In a fact. It is not the rule, but an immense majority of people study music in that way. And I ask myself why they study it at all, when we have mechanical instruments, pianolas and victrolas, which, without practice, loss of time or energy, play the same things infinitely better, with greater accuracy. In Europe it is self-understood that before learning the piano, a certain amount of a good preliminary knowledge of the musical language is necessary. Certainly no well-informed parents in America would ever have the foolish idea of having their children learn to typewrite before they knew what to typewrite. How is it that such practical, businesslike people make such a mistake with the musical education of their families?

The Wrong Road

This point would not be so emphasized were it not that I have seen, every day for the seven years that I have been here, the disastrous results of this method, or better, lack of method. It is not only with the study of the instrument that it has been noticed. During my first years here I have seen many students who, after a few weeks (or even a few months) of study, come to me with the desire to study "modern" music or "instrumentation." The student had generally written a little piece for the piano that he wanted to transform into a string quartet or orchestral work. In the greater majority of cases there was only the poorest elementary training. A few had studied some harmony from books, very little counterpoint, practically no form. The majority however, had studied a Bach *Jesu* or a classic *Sonata*. Rarely could they write away from the piano, and when a few notes from a diatonic C major scale were played, they generally had the greatest difficulty in discriminating among sounds.

Early Neglect

A little more than two years of constant observation on a much larger scale here at the Cleveland Institute of Music has convinced me of the sad truth that elementary musical education is, on the whole, terribly neglected. Of course there have been exceptions; but it has been a hard task to convince parents and students of the absolute necessity of studying what is very incompletely called theory, as soon as possible (not at the age of sixteen or twenty) and, if possible, before the study of an instrument. This is the only way, and a way that will save time, money and energy, and lead to much better results later.

It is generally agreed that the greatest part of a lesson given to a teacher to a musically unprepared person is devoted to correcting mistakes of notes, rhythm, musical grammar, and to explaining elementary things about measure, key and phrasing. If all such observations are mixed with the ones directly connected with the technique of the instrument—the fingers, touch, pedal and so on—it makes such a hash that very few pupils, going home,

This is true for the highest works in the literature, a Beethoven *Concerto*, *The Chromatic Fantasy* of Bach, or a small piece, an étude, or even an exercise. But let us take this last example of an exercise. It is not repeating it blindly, mechanically, unmusically, that will help in any way. But to be helpful it has to lead somewhere, it must have a higher aim, it must be, as far as possible, artistic and musical. And to be artistic and musical it needs to have life, rhythm, accent. As humble as it is, it has some kind of embryonic music in it, for it is made up of sound and rhythm. Therefore the necessity for the student to know the principles, the laws, that govern sound and rhythm.

Avoid Dead Rules

These are precisely what ought to be taught to children, as early as possible, and not as a procedure, but as a part of their work, and in an essentially practical manner, as a part of life as well as of music. They have to experiment and to find about a downbeat and an upbeat. They learn it by playing, using their feet and hands and voices. In such a way they will learn and incorporate in themselves the feelings for measure and rhythm. This is the only way that can be done in the world of sound—by Ear Training. Early acquaintance of rhythm and sound, if properly done, is already form. Small sentences can be written, composed, transformed, with very few notes and very simple elements.* As soon as possible, and it can be done very early, folksongs and simple works of the masters, even fragments of symphonies, should be analyzed, from the viewpoint of measure, key, rhythm, accent, form. This is already higher music. Early acquaintance of rhythm and sound leads to interpretation. Serious study for one or two years, along these lines, will tremendously help the further study of the instrument. It is the best introduction to higher harmony, counterpoint and form. It is already harmony, counterpoint and form.

Suppose now that the student has received the proper musical training as outlined above, and wants to secure the ability to play a piece of music. He must then go to his instrument blindly, and practice mechanically, by mere repetition. (If one practices badly, the more one repeats, the worse one plays.) He will first of all think of what is being done. He will have a clear idea before him of the significance and the aim of the chosen exercise. He will know on what note the accent will fall. He will play it musically, in different keys; he may change the rhythm, play the accent on different notes, on different notes, to prove to himself that he is the master of each one of his fingers and that they will obey his will.

Put Meaning in Simple Exercises

Practiced in such a way the simplest exercise may acquire the highest meaning. In dealing with scales and arpeggios he will act in the same way. If a higher work is to be played, or even a simple piece of music, he will analyze it first, which means, before all, observation, discrimination, deduction. He will try to grasp its shape, its rhythm, its key, melody, nuances. It will be excellent for him to sing it, to get accustomed to the melody, its expression. In brief, he will find what he wants to say. The first lesson of the student, however, is to learn to play the piano, and this he will do by playing with his fingers, led by their fingers, with no idea of what they wanted or of what they were doing. In the second case there was a directing brain which had grasped first the significance of the music to be rendered. There was a will to execute; there was a control over the fingers to compel them to obey and to be the heralds servants of the will.

Everyone who thinks for himself will understand such a simple and logical proposition. Why do people study an instrument, if not to interpret intelligently a given work of art? But before interpreting it, they have to learn to play it. The first lesson of the student, however, is to learn to play the piano, and this he will do by playing with his fingers, led by their fingers, with no idea of what they wanted or of what they were doing.

MUSIC must be as a noble river; though small and unobserved at its source, winding at first along its tortuous way through opposing obstacles, yet ever broadening and deepening, fed by countless streams on either hand till it rolls onward in a mighty sweep, at once a glory and blessing to the earth.

—STEPHEN A. EMORY.

Note.—For those who are interested I have developed this subject more fully in another connection—"A School Article on this matter also appears in a recent number of Musical America."* Making the *Blackbird Sing*, by Lillian Rogers, Dec. 26, 1922.

Grasping by Wholes

By S. M. C.

New Aspects of Gypsy Music
How old are the Gypsies? That will always be a matter of dispute. Scientists have demands claimed that they are remnants of some lost Indian tribe. The Romany language can be traced at times to certain skirt roots. In Switzerland and Holland they are known as Gypsies; in Denmark and Sweden they are called Tatars; while in Hungary they call them Cigány; in Germany, Zingari; in France, Zingari.

There are said to be some three-quarters of a million of these strange, nomadic folk in Europe. The largest number are reported to be in Rumania. Notorious, often not doubt unjustly so, for their thieving and their lack of cleanliness, they are unquestionably distinguished for their musical talents which are extraordinary. An English musical critic, Robert Newman, writing in *The Musical Times* of London, recounts some highly interesting things about a recent visit to Gypsypland.

"During a recent stay at Budapest I made it my business to learn as much as I could about the celebrated gypsy musicians and their art. I do not confess to a great deal of knowledge of my subject, but I feel that when I do know something it is important to know. The words 'Gypsy' and 'Hungarian' have little significance. My authorities were all men of the highest education, and were also born Hungarians; and so my information must not be dismissed as the sort of fairy-tales that are so often told to foreigners."

National Musicians

"First, then, as regards the gypsies themselves. They form about one-fifth of the population of Buda—and the credulous reader will recollect that Budapest consists of two towns of which Buda is the older. The gypsies are of small stature and not, generally speaking, half so dark-skinned as those who are imagined to be. They seem to be as normal in their manners as their English brethren. But for some reason, the gypsies seem to have been, or to have been explained, they are almost to a man natural musicians. At the age of five the little boys learn to play the violin by ear and begin to accumulate that immense stock of traditional music which can hardly be described as national, yet is so typical of their race. They set themselves by their gifts for music, apart from utilitarian reasons; and a famous gypsy violinist will hand down his first name to several generations, who are proud to bear it."

"Nevertheless, there are as lazy in their music as in other pursuits and will never bother to learn the technic of their instruments properly or even to learn the notes. The reader can hardly easily sing the gypsy 'sorcery' but as to the how, he need do nothing but repeat it over and over again. Failure on the part of the gypsies is far more of a discredit and a disgrace to themselves than it would be for a tortoise to lose after having made a ploddy effort to win."

Many students possess talent which, were it combined with certain essential qualities of the mind, would lead them to success in their chosen field, yet through lack of these, they never rise above mere mediocrity. The secret of having a powerful, dynamic force within themselves to drive them on to the attainment of a definite goal, they are satisfied to glide along in an easy, matter-of-fact way. They are like an engine without steam, or like a ship without a rudder. Here is a list of words which everyone should read and ponder:

Ambitious
Superficial
Lazy
Brazen

Students of music, wake up! Take an inventory of yourself. Check off the above qualities as you see on which side you belong. Are you confident? Are you utilizing your capabilities to their utmost? Even if you do not intend to specialize in the subject, have foresight enough to become as highly proficient as is possible in the time you are available to it. Anything worth while is worth doing well. Your parents are spending certain amounts yearly on your musical education. Is it capital well invested? Are you squandering the money or are you making it pay ever-increasing dividends of benefit and pleasure?

When about twelve years of age, I read an account of a famous grand opera star, who was talented and brilliant, but the writer laid much stress on this—she was also a complete workaholic. Her phenomenal success was attributed largely to this latter fact. I have always been thankful to the writer for using just that phrase—"indefatigable worker."

Music students, who long for success, are you indefatigable workers?

The sensuous influence over the hearer is often mistaken for the aim and end of all music—MACDOUGALL.

There is nothing worse for a singer than not to sing.—SIR ALEXANDER MACKENZIE.

The musical performance consists of folk-song and dance. Some of the tunes are pretty well-known to English people through the arrangements by Liszt and Brahms. Some are unique and the extreme emotions—melancholy and joys—are present. Many of the songs will not bear translation; and the dances partake very much of the Slav character, with their passionate whirlings and stamping of feet.

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The gypsies must not be made of mixing up the Hungarians and the Gypsies. The former struck me as rather more stolid than otherwise. They speak their language very slowly, so that even I, who had a hint of cruelty. This, I fancy, is apparent even in the decorous settings which are known to us, and the gypsies that are often told to foreigners."

Seize Your Opportunity

By Mae-Aileen Erb

A HARE scuttled at a tortoise for the slowness of his pace, and in the suggestion of the latter, agreed to a race, and the hare, so sure of his ability to win, that she treated the master lightly and indulged in a nap beforehand; but the slow, steady tortoise plodded on, and when the hare awoke, she found that he had won the race.

In our musical life are countless hares and tortoises. The tortoises—these preserving hearts—some but as to the hare, seem to do their best, never even a little. Failure on the part of the hares is far more of a discredit and a disgrace to themselves than it would be for a tortoise to lose after having made a ploddy effort to win.

Many students possess talent which, were it combined with certain essential qualities of the mind, would lead them to success in their chosen field, yet through lack of these, they never rise above mere mediocrity. The secret of having a powerful, dynamic force within themselves to drive them on to the attainment of a definite goal, they are satisfied to glide along in an easy, matter-of-fact way. They are like an engine without steam, or like a ship without a rudder. Here is a list of words which everyone should read and ponder:

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It is one thing to play fast when alone, and another when before an audience. Before a filled room self-consciousness is so apt to get into control. Never attempt your maximum speed in public. If you can play your piece at M.M. = 144, keep it at the more prudent pace of M.M. = 136. You may thus retain self-control, avoid excitement and nervousness and draw upon your reserves. If you attempt it at M.M. = 144, you have no reserve upon which to draw, and the least slip is fatal.

Keep a daily record of your speed progress. Each day add either to your rate of movement or to the style of playing something at the former speed. Persistence in

this will finally carry you to the goal.

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like the Southern Syncopated Orchestra; but their sentimental and over-exaggeration are painful. No one admires temperament more than I do, but this is too much of a good thing. To show how gypsies do not really care what type of music they play so long as it is a type of song. I can add that they have taken to jazz as a duck to water. The reader may think this is only because, to get their living, they have to play to the international type of adventurer; but have you ever seen the Cardas dance now; it is the latest form of the sheik and the gypsy. It is a hellish dance.

To me gypsies are on the right track (if this is possible) they should be: (a) thoroughly drilled in all the scales and arpeggios, major and minor.

(b) Much attention should be paid to phrasing and reading music by motives and phrases instead of individual notes. Arpeggios may, for the sake of practice, be grouped together as chords, and vice versa. Attention should also be called to passing notes and changing notes, which, when eliminated, often reveal the outline of a family of motives.

(c) Pupils should learn the cadences in all the twelve major and minor keys, and be taught to frequent questioning to gain facility in recognizing major, minor, diminished and augmented chords, not neglecting a special drill on the dominant-seventh chord. The chord of the diminished seventh is a stumbling block to many pupils, because the teacher has never taken the trouble to explain that, although there are many different notations, there are only three possible combinations of this chord, the first being the most common.

(d) Pupils should learn to analyze a piece not only from a melodic, but also from a harmonic point of view. To enable them to do this, a knowledge of at least elementary harmony is a prime requisite, while familiarity with the rules of melody writing will prove most helpful.

Speeding Up!

By Mary T. Folta

Young pianists are usually impressed by the fast playing of the artist. They are amazed, and sometimes conclude that the artist is possessed of some divine power or quality. Whatever the difficulty, he overcomes, at any speed.

Yet, even the young musician may acquire the speed of the artist. It is a matter of knowing how. Knowing how, combined with persistent and regular practice, will bring the ideal.

Speed in piano is a gradual acquisition, sometimes almost imperceptible, and other undertaking, it is accomplished by systematic effort.

Suppose you are studying the Scale of C. What is your speed? Is it four notes to the beat, or the metronome at 160 or at 80? It may be even considerably less. Whatever your present speed, if you can double the scale smoothly and evenly, good!

Now increase the speed of the metronome ten to fifteen beats. The chances are that your playing will be uneven, because certain notes do not "come out." To correct this, take one note at a time. Take five notes to one beat, and then fifth for the accent of the next group. Begin by playing one note to each tick of the metronome, then two, then four. If there is any weakness, say with the fourth finger, or difficulty in passing the thumb under, take one note at a time and very slowly till the trouble is conquered. Do this with any difficulty which arises. When everything is going satisfactorily, move the regulator of the metronome to the next speed notch, and so proceed till you have reached the desired speed.

It is one thing to play fast when alone, and another when before an audience. Before a filled room self-consciousness is so apt to get into control. Never attempt your maximum speed in public. If you can play your piece at M.M. = 144, keep it at the more prudent pace of M.M. = 136. You may thus retain self-control, avoid excitement and nervousness and draw upon your reserves. If you attempt it at M.M. = 144, you have no reserve upon which to draw, and the least slip is fatal.

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THE ETUDE

Grasping by Wholes

By S. M. C.

How painful to meet pupils who, after several years of instruction in music, cannot read a simple chord that they have played hundreds of times without spelling it out painfully, note by note. A scale to them is a succession of sounds with no definite tonality, and it is entirely beyond their ability to grasp it as a whole and play it as a unit. Melodic sequences are to them Chinese puzzles; and even when one has called attention to the fact that they are similar in construction, they make an unsuccessful attempt to play them differently. So much is certain, that either their first essentials of musicianship, or their early training was defective.

To me, the first step should be: (a) thoroughly drilled in all the scales and arpeggios, major and minor.

(b) Much attention should be paid to phrasing and reading music by motives and phrases instead of individual notes. Arpeggios may, for the sake of practice, be grouped together as chords, and vice versa. Attention should also be called to passing notes and changing notes, which, when eliminated, often reveal the outline of a family of motives.

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The chord of the diminished seventh is a stumbling block to many pupils, because the teacher has never taken the trouble to explain that, although there are many different notations, there are only three possible combinations of this chord, the first being the most common.

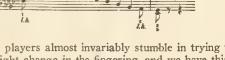
(d) Pupils should learn to analyze a piece not only from a melodic, but also from a harmonic point of view. To enable them to do this, a knowledge of at least elementary harmony is a prime requisite, while familiarity with the rules of melody writing will prove most helpful.

(e) Make a Fingering

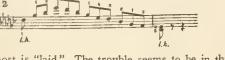
Do not be afraid to change the fingering of a published edition. Ordinarily, these fingerings are best followed; for they were worked out by a specialist who made a careful study of the passages and adopted the fingering which seemed generally best. But hands are widely different, and what would be best for one editor for the editor may be very awkward for another, regardless of the completeness of his training. The editor may have had a hand adapted to great stretches between the fingers so that he unconsciously introduced positions next to impossible for the one not so favored.

We shall now study a few specific cases, not from works possibly not familiar to the student, but mostly from pieces well within the grasp of the student of moderate talent and advancement in study. And these may serve as guides to help the thoughtful one to find a way out of other perplexities.

An instance comes to mind, in the close of Chaminade's popular *Flatterer*. As usually printed, the fingering is



and young players almost invariably stumble in trying to do it. A slight change in the fingering, and we have this:



and the ghost is "told." The trouble seems to be in that the first finger is constantly shifting from one hand to the other at a weak point in the rhythm—in the middle of a triplet—which is almost sure to disturb the accents. Even very dexterous performers realize that it requires no small amount of skill and care to shift from one hand to the other in a rapidly running passage, to do it in the middle of a beat, and to do it so smoothly as not to offend the trained ear. In Example 2 the change of hands on the regular beat eliminates this awkwardness.

The following example from *May Has Come* illustrates another type of trap—and all because the given markings require a hand with exceptional dexterity. Observe Example 3 (a).



There is trouble lurking in such a use of the fingers as 2-3-2, which students are so apt to think easier. The second finger must touch its first note lightly, daintily, airily, and then, in the immeasurably short time that is necessary, play the eighth note with the first finger. It is prepared to receive the note it first played and this time in such a manner as to bring out a ringing note of melody; for this embellishment seldom occurs anywhere but in melody. Now this is something which no one less much than a finished artist, with a masterly control of the fingers, can accomplish.

In complicated works this ornament may occur at a time when the hand must be so extended as to encompass it with adjacent fingers; but that would be a master for individual adjustment when the emergency arises.

Change the fingering as in Example 3 (b), with the thumb turning under on the E-flat, and the passage is

Fingerings That Help

By EDWARD ELLSWORTH HIPSHER

THE ETUDE

time a nation of real music lovers, or should we say a nation of lovers of real music. In past years, and unfortunately in many schools to-day, all sense of enjoyment in music has been lost. The supervisor has a definite task in the technical side of music. Children have been drilled in the technique of music to such an extent that they have often lost all pleasure in it. The supervisor should be the one to see that this is rapidly changing and more attention is given to the enjoyment of music. The pleasure side of music has played an important part in this transformation; and even more so in the direction of the supervisor. He should know to love and love the great masterpieces of music just as they are given a living for the best literature.

In thousands of American communities, really worth visiting, there are fine music supervisors. Some of these are given by imported professors, but more are the result of constructive work in school and community. School children love to appear in public performances and the supervisor who capitalizes this natural desire not only is able to stimulate the childish musical ability but also furnishes the adult population with a chance to hear worth while music. For no music can be more beautiful than the voices of children singing with enthusiasm and with an appreciation of the meaning of what they are singing. The value of instrumental demonstrations already has been mentioned. As for the drawing power of school entertainments, the presence of a large number of children in any capacity always will bring out an admiring audience of relatives and friends. They are put on in many places as money making ventures; but their chief merit lies in their ability to interest the public in music and particularly in school music. In small and remote communities they constitute valuable additions to social life. Certainly, they add as much to a town's enjoyment and edification as the best of moving pictures; and, if carefully planned their performance may be of genuine educational value.

Announcement of the Winners in the ETUDE Prize Contest, 1922-1923

Final decisions have been reached, and we take pleasure in announcing the winners in the competition which closed on July 1.

The task of making the awards was an arduous one, since there was an unusually large number of composers represented and, in most cases, by more than a single manuscript. In addition to the fine array of American writers, practically all the civilized countries were represented, including India, China and Japan.

There was a certain standard set by the

Judges for each class, and in determining this standard both the artistic and the practical sides were considered. A number of composers whose works were submitted, however, failed to take cognizance of our restriction as to efforts of an involved or pedantic nature. For this reason or for similar reasons, awards were withheld in parts of certain classes.

The awards are as follows:

Piano Solos
Class 1—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R.

Kroeger (St. Louis, Mo.); third prize, J. G. Cummings (Saginaw, Mich.).

Class 2—First prize, Charles Waterfield Cadman (Hollywood, Calif.); second prize, Anna Priscilla Risher (Hollywood, Calif.); third prize, Roy Peery (Hickory, N. C.).

Class 3—Second prize, Arnoldo Sartorio (Crefeld, Germany); third prize, Cuthbert Harris (Gorlestone-on-Sea, England).

Vocal Solos
Class 1—Second prize, Paul Ambrose (Trenton, N. J.).

Choruses
Class 1—Second prize, J. Irving Galbraith (Richmond, Va.); third prize, R. M. Stutts (Ridley Park, Pa.).
Class 2—Second prize, Richard Merserling (Newark, N. J.); third prize, George Tompkins (Westport, Conn.).
Class 3—Second prize, Fay Farley (New York, N. Y.); third prize, Richard L. Pitcher (London, England).



JOHN G. CUMMINGS

John Grinnell Cummings has been for many years an active figure in the musical life of Michigan. Born in Centerville, Mich., he studied at the Cincinnati College of Music and the New England Conservatory of Music. His piano teachers were William H. Sheword and Xavier Schwankwald. Mr. Cummings' "In the Gleaming" appears in this issue of THE ETUDE.



ANNA PRISCILLA RISHER

Anna Priscilla Risher was born near Pittsburgh, Pa., and pursued her musical studies there and in Boston, Mass., making her teachers having been A. M. Foote, G. W. Chadwick, Carl Stumpf and Leo Schulz. Miss Risher, who is a "cellist, pianist and organist, is represented in the catalogs of the leading American publishers. Her "Indian Lament" appears in this issue of THE ETUDE.



ROY PEERY

Roy Peery, born at Saginaw, Mich., in 1900, is already a well-known violinist, organist and composer. His studies, which were begun at the age of four, were pursued at the University of Michigan, and he is a teacher of violin and organ composition. "Spring Frolic," appears in this issue. Other compositions of other prize winners will appear later.

Opportunities for Service

In all the activities which the supervisor takes on in addition to this school work, he may be doing an amount of good. Take choir work, for instance. An artistic force, a competent leader, and church music can be a great source of pleasure and enjoyment. He may also stimulate the interest of the congregation through selection of music that is appropriate to the service and at the same time good. A great deal of trash is sung by choirs and used for congregational singing. This is as true of large city churches as of the less pretentious ones. Here is a field offering tremendous possibilities for the musician who has high ideals and at the same time the personality and qualities of leadership necessary to be a successful church director. This work is likely to be an ungrateful task, but, since most supervisors undertake it, they should make an effort to raise the standards of church music just as they do in the school work.

As a private teacher, the supervisor may become responsible for the development of many a performer. He may be the only competent violin or voice teacher in a community and as such can build up a group of pupils who will contribute largely to musical endeavors in future years.

In the concert field, the supervisor has an opportunity to do much good. In the way of clearing tasks that may be given to the church music work. Concert bureaus and lyceum managers do send out splendid musical companies, but the supervisor should be the one to see that these, while rate a company solely by its ability in a low type of entertainment, do not always assume that residents of the smaller cities are less capable than those in larger cities. Concert bureaus make up numbers similar to those presented by church, school, business men or women's clubs can both be given a chance. Many companies should be urged to submit programs in advance so that the supervisor may have an opportunity to demand the best in music. The school

supervisor, when he is asked to serve on the program committee, and in such capacity should assure his community of his own program. And the supervisor who takes part in programs given in temples, should do his educational duty in the best way. Rather he will select his numbers with a view to pleasing his audience through artistic rendition of good music.

Singing to Accompaniment

By Lois L. Ewers

How many times we hear a good selection spoiled by the voice of the singer getting "off key." That is, the voice shifts from the key of the accompaniment.

Two remedies for this are worth consideration. First, the singer should listen to closely to the instrument and instruments with which he is associated. Then he should be very careful to keep his voice quite in sympathy with this accompaniment and true to its pitch. Of course, the shifting of the pitch of the instruments to suit that of the voice is not to be considered.

For your own education (or amusement), sometimes play the melody of a song a half-tone higher. This is as true of large city churches as of the less pretentious ones. Here is a field offering tremendous possibilities for the musician who has high ideals and at the same time the personality and qualities of leadership necessary to be a successful church director. This work is likely to be an ungrateful task, but, since most supervisors undertake it, they should make an effort to raise the standards of church music just as they do in the school work.

As a private teacher, the supervisor may become responsible for the development of many a performer. He may be the only competent violin or voice teacher in a community and as such can build up a group of pupils who will contribute largely to musical endeavors in future years.

Since the accompaniment is at fault, are particularly if it be from a single instrument. Often this fault comes from a lack of clearness and distinctness in the tone-attack of the player. No, the accompaniment need not be loud; but the touch should be clear, even though gentle. The tones must come so directly to the singer's ear that it will catch them truly and have something to which it may gauge the voice.

THE ETUDE

THE ETUDE

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Difficulties with Scales

(1) I have a pupil of twelve years who plays second grade pieces fairly well and would very well continue to do so were it not that she cannot get the scales correctly. Could you advise me how to help this trouble?

(2) In what order should the scales taught?

(3) I have given first the major, second the minor, then the half-tones, thirds, sixths and double thirds. Is this order correct?

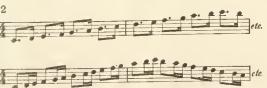
(4) It looks as though you had pushed the pupil too rapidly in scales playing. Stick to the simplest forms, with one hand alone, until each scale is thus thoroughly mastered; and in case take up a new scale until those studied previously are well learned. Begin with the scale of C major, one octave, hands separately; then proceed to G, D, A and E, all of which are similarly like C. Continue working in octaves for two until each can be played in a modulating pace for two octaves, hands separately; and then add F and B, which require slight different fingerings. In a similar manner, the flat scales may be taken up in the order of their signatures. Now extend the scales to three and four octaves, still with one hand at a time.

I should say that the above process might well sufficiently occupy the pupil during the first two years. Next in order, begin to put the hands together by playing them through one octave at first very slowly. After this can be done in parallel motion, have the scales lead in contrary motion, one octave as before. The two processes may be combined by playing up one octave in parallel motion, then an octave in contrary motion, and then down in parallel motion, thus:



Ex. 1

Eventually this process may be broadened out by substituting two octaves for one, in the above form. The student should meanwhile learn to perform scales in chromatic, instead of signature. Many other devices for varying the treatment of these scales may be applied such as by practicing in different rhythms, as for instance, the following:



Ex. 2

by playing in canon form, with one hand two notes ahead of the other; by practicing at varying rates of speed with the metronome; by playing in broken and sustained and tied and sustained ways. All these devices will tend to strengthen the pupil's command of the scales and their fingerings, and to prepare him to meet them confidently, in whatever guise they may appear.

(2) The above answer assumes that the major scales be thoroughly learned before the minors are introduced. Such a precaution will tend to prevent the confusion of which there is danger if both are studied at the same time. The minor scales should be treated just as carefully and accurately as the major, and may be practiced finally in the various ways suggested above. No form of practice is more valuable than that of double thirds, with which you conclude your list. After these are mastered through one, two or more octaves, they may be practiced profitably with broken thirds in one hand, as follows:



Ex. 3

Daily Lessons with Children

I wish some advice about my two children, whom I am trying to teach. Our son has had a half-hour daily lesson for six months, and before that fifteen minutes of drill on scales in their simplest forms correctly. Could you advise me how to help this trouble?

(1) In what order should the scales taught?

(2) I have given first the major, second the minor, then the half-tones, thirds, sixths and double thirds. Is this order correct?

(3) It looks as though you had pushed the pupil too rapidly in scales playing. Stick to the simplest forms, with one hand alone, until each scale is thus thoroughly mastered; and in case take up a new scale until those studied previously are well learned. Begin with the scale of C major, one octave, hands separately; then proceed to G, D, A and E, all of which are similarly like C. Continue working in octaves for two until each can be played in a modulating pace for two octaves, hands separately; and then add F and B, which require slight different fingerings. In a similar manner, the flat scales may be taken up in the order of their signatures. Now extend the scales to three and four octaves, still with one hand at a time.

I should say that the above process might well sufficiently occupy the pupil during the first two years. Next in order, begin to put the hands together by playing them through one octave at first very slowly. After this can be done in parallel motion, have the scales lead in contrary motion, one octave as before. The two processes may be combined by playing up one octave in parallel motion, then an octave in contrary motion, and then down in parallel motion, thus:



METHOD OF PROCEDURE:
1. Play octaves only of choral part (omitting inner voices).
2. Play full chords of choral part, taking care to isolate only the inner voices which belong to the choral part, and ignore the outer voices of the instrumental accompaniment.
3. Play the two inner voices written in counterpoint in distinct accents.
4. Play No. 1 plus No. 3 above (octaves only and counterpoint).
5. Play No. 2 plus No. 3 (full chords and counterpoint).

A further process, especially adapted to sight-reading, is as follows:

Play the first measure of Ex. 1, first without tone and second with tone—ABCD, B, B, B, B.

The obvious advantage of the above method is that it involves an appreciation of the relative value of each part of a given composition. Take, for instance, any piece whatever that consists of a melody and accompaniment. First in importance comes the melody itself; next come the bass notes, which ordinarily constitute a counter melody, as well as the foundation of the harmony; and finally there are the subordinate parts of the accompaniment, written as a rule between melody and foundation, base and foundation, base and harmonic, base and bass.

First, let us agree on the status of the "average pupil," for there are infinite grades of intelligence of musical capacity, from two years of age, during two years. What grade should be in the end of that time?

First, let us agree on the status of the "average pupil," for there are infinite grades of intelligence of musical capacity, from two years of age, during two years. What grade should be in the end of that time?

(1) Musical notation. Including a study of clefs, measure, note, rests, accidentals and the common marks of expression, such as *p*, *f*, *crescendo*, *diminuendo*.

(2) Technique: Simple exercises for fingers, hand and arm; major and minor scales and the simpler minor scales, such as A, E, B, D, G and C, two or three octaves, in parallel and contrary motion and at a moderate rate of speed.

(3) Harmony and ear-training: The construction of scales, the nature of intervals and the recognition by ear of simple intervals (perfects, major and minor and at least) ; major and minor triads in root position and inversions, and the common principles of chord progression in four-voice writing. Ear-training in determining these triads.

(4) Studies in the first two grades, illustrative of the technical work given in the exercises; and occasional pieces—perhaps four or five a year—in these grades. Ex-

Saint-Saëns on "Feeling in Music"

The views of a really great devotee of an art, relating to it, are ever interesting; and so we produce the words of the great French master, as found in Watson Lyle's "Camille Saint-Saëns: His Life and Art" (E. P. Dutton and Company).

"Someone has said lately that where there is no feeling there is no music. We could, however, cite many passages of music which are absolutely lacking in emotion, and which are beautiful, nevertheless, from the point of view of pure aesthetic beauty.

"But what am I saying? Painting goes its own way, and emotion, feeling and passion are evoked by the least landscape. Maurice Barres brought in this fashion and he could even see passion in rocks. Happy is he who can follow him there."

INDIAN LAMENT

ANNA PRISCILLA RISHER

Dignified and characteristic. The themes are idealized. Grade 5.

Adagio

THE ETUDE

Adagio

marcato

(echo) cresc.

f

(echo) cresc.

rit.

last time to Coda

con espressione

cresc.

rit.

a tempo

mf

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mf

dim. p

cresc.

rit. e dim.

D.C.

mf

dim. e rit. pp

8

CODA

DANCING FOR JOY

MARI PALDI

A lively intermezzo, requiring chiefly a crisp *staccato* touch. Grade 2½

Allegretto M.M. = 108

p

sempre stacc.

Fine

mf

cresc.

dim.

D.S. 8/8

SPRING FROLIC

ROB ROY PEERY, Op.20, No.2

A lively running waltz. Grade 4.

Allegro con moto M.M. $\text{d}=72$

1960-61

THE ETUDE

THE ETUDE

HUNGARIAN RONDO

SEPTEMBER 1923

Page 603

GEORG EGGLING, Op. 226

A lively running waltz. Grade 4.

Allegro con moto M.M. $d=72$

1

mp *ped. simile*

rall.

a tempo

last time to Coda \oplus $\begin{smallmatrix} 2 & 1 & 2 & 3 & 1 & 2 \end{smallmatrix}$

Animato

ff

D.C.

pausa

Coda

p dim.

pp

8

mp

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THE ETUDE

EDUARDO MARZO

Allegro moderato M.M. $\text{♩} = 126$

SECONDO

* From here go back to $\frac{2}{4}$ and play to *Fine*; then play *Trio*.

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THE ETUDE

RAILROAD GALOP

Allegro moderato M.M. $\text{♩} = 126$

PRIMO

EDUARDO MARZO

* From here go back to $\frac{2}{4}$ and play to *Fine*; then play *Trio*.

SECOND
D.S.

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The most charming of dance idealizations. To be played with tender expression and not too fast.

Moderato M. M. = 144

SECOND

1

2

Longing (Sehnschts Walzer)

2

3

3

3

PRIMO
D.S.

FIRST WALTZES

Moderato M. M. = 144

PRIMO

F. SCHUBERT, Op. 9, Nos. 1, 2, 3.

1

2

Longing (Sehnschts Walzer)

2

3

3

3

IN THE GLOAMING
SONG WITHOUT WORDS

THE ETUDE

J. G. CUMMINGS

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Andante con moto

THE ETUDE

HERBERT RALPH WARD

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Allegro M.M. = 108

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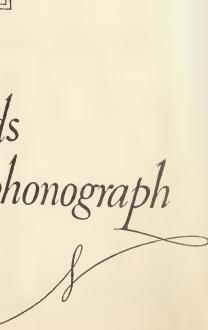
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Moderato

8

s &va ad lib.

IN THE OLD SWING

A poetic little tone picture. The characteristic swaying motion is exceeding well done. Grade 2½.

Comodo, moderato M. M. = 66

last time to Coda ♫

dim.

dim.

rall. D.C.

Coda

mp

dim.

senza rall.

Fine

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THE SILVER LAKE

A very tasteful boating picture. To be played in a gentle and flowing manner. Grade 3.

WALLACE A. JOHNSON, Op. 69, No. 6

Tempo di Mazurka M. M. = 126

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ADAM GEIBEL

p

f

rit.

rit. D.C.

rit.

rit.

rit. D.C.

THE WOOD BROOK

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Tempo di Valse M. M. = 144

rubato

rubato

cantabile mp

marcato

rubato

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FAIRY WHISPERS WALTZ

An excellent study in touch, tone and rhythm. Grade 3.

WALTZ

THE ETUDE

M. L. PRESTON

Tempo di Valse M. M. $\text{d}.$ = 54

Tempo di Valse M. M. L. = 54

p *cresc.*

mf *bp.*

p *cresc.*

brillante

mf

mf

mf

cresc.

rit.

mp

TRIO

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THE MEADOW LARK

A merry little teaching piece, in the form of a *rondo*. Grade 2½.

E. L. ASHFORD

E. L. ASHFORD

Gaily M. M. ♩ = 92

f *f* *p* *mp*

Last time to Coda

mf *cresc.* *f* *f* *p* *mf*

D. C.

Last time

f brillante

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* From here go back to the beginning and play to *Fine*, then play *Trio*.

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TRIUMPHAL MARCH

In grand march style. Especially good for a festival postlude.

M.M. $\frac{4}{4}$ 108

Manual: *mf* (Sw. Full) *cresc.* *rall.* *Gt. with Sw. coup.* *a tempo*

Pedal: *Sw. to Ped.* *Gt. to Ped*

poco rall. *Sw. f* *Gt. to Ped. off*

rall. *Gt. ff a tempo*

rall. *Fine* *Sw. f* *rall.* *Gt. to Ped. off*

THE ETUDE

CUTHBERT HARRIS

THE ETUDE

Clar. solo

pp *Sw. p* *Full Sw.* *cresc.* *mf* *dim.*

Clar. *a tempo* *Sw. p.* *rall.* *D.S.*

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FOR VIOLIN ALONE OR WITH PIANO

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Trans. by FREDERICK MacMURRAY

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Moderato

Slower, with much expression

Slower

colla parte

THE ETUDE

THE ETUDE

JAMES W. FOLEY

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"CURED"
MUSICAL RECITATION

MILDRED ADAIR

Yes, Will-y. is much bet-ter now; he
It real-ly was quite far to school, too
He walked a-bout the yard a-bit, but
The blackboard was so ver-y high and

did not look just right; He was so tired and list-less and he lost his ap-pe- tite; He
far for him, we knew; To walk in his en-fee-bled state, as he must al-ways do; He
oh, his step was slow! And once he got his gar-den tools and brave-ly tried to hoe; But
when he wrote for long His shoul-ders ached and it was plain he was not well and strong; And

did not open - ly com-plain, but plain-ly was dis-tressed And moped a-bout the house a lot and
seemed to be so del-i-cate, and he said his good bye With such a plain-tive lit-tle voice and
it was quite too much for him, the heav-y hoe he laid Up-on the ground be-side him when he
just to climb the school-house stair, left him so weak and spent He had to stop to get his breath be-

lost his boyish zest. His voice we hard-ly heard at all, it was so weak and frail, And
such-a weary eye; And when he dragged his steps back home it was pa-thet-ic quite, And
rest-ed in the shade. And then he got him-self a drink and wiped his sweat-ing brow, And
fore his way he went. But he is so much bet-ter now va-ca-tion time is here, And

so we took him out of school be-fore his health should fail; But now va-ca-tion time has come he's
then to see him struggle with his chores to do at night, But now va-ca-tion time has come well,
weak to do a thing he wished, but he is bet-ter now, For when the cir-cus comes, street-parade un-
he just climbed the big roof barn while all his play-mates cheer; He'll slide down now and land somewhere in

learned a-gain to smile, And you can hear him yell-ing "Slid-e!" for ful-ly half a mile.
bless his lit-tle soul, He walks three miles down to the creek with bait and line and pole,
rolled its won-ders long, And he walked three times a cross the town and fin-ished good and strong,
our old ap-ple tree, And we are all so glad, for he is well as he can be.

quicker

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THE SUN WILL SHINE AGAIN

SIGMUND SPAETH

Andantino

THE ETUDE

JOHN TASKER HOWARD

When dark-est night en - folds me 'round, And
nought seems clear and plain, Through the gloom a light is borne, The hope and trust that in the morn, The
sun will shine a - gain... And though the days of life be dark With sad-ness, toil and pain, The laws of God and
man de-clare The sun will shine a - gain! Then let the sea - sons come and go, With clouds and falling
rain. All the year 'tis this I know, For come what may it must be so, The sun will shine a - gain!

THE ETUDE

ALFRED L. FLUDE

Andante moderato

There are days when the whole round world goes wrong From morning till laggard night, And the
hours drag by as they creep a - long To wel-come the fad - ing light; And sore from the woes of the trou-bled day My
sul-ten heart lies cold, Till I look to the west where the clouds of gray Have turned in to gates of gold.
And the lit-tle wrongs and the words that try, And the tears and the an-ger hot, When the
gold creeps in to the west - ern sky, Have passed and are all for - got. For peace steals in at the close of day And
hearts that are weary and cold Are warmed even on the twi-light clouds of gray Are turned in to gates of gold.

GATES OF GOLD

G. E. HOLMES

ARCADIA

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LEONORE LIETH, Op. 77, No. 1

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THE ETUDE

The New Way to Have Naturally Curly Hair ALL the Time

Some More Prize-Winning Photos in Country-Wide Contest for Users of the Famous Nestle Home Outfit for Permanent Waving by the NEW LANOIL Process

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SINCE the dawn of history, man has consistently endeavored to govern his thoughts and actions by means of formulae. The maxims of Confucius are to this day the foundation of all law in that great congress of people called China. Moses ascribed the Ten Commandments to him, and with tablets of stone the ten commandments engraved the ten Commandments. Solomon's Proverbs are quoted more and followed, perhaps, than his more poetic songs of love. The philosophic writings of Mohammed govern the lives and customs of millions of his followers in Europe and Asia to-day.

Man cannot assure us that the symbol H₂O represents water, the physician attempts to regulate our food and drink according to his ever-changing theories of calories and vitamins, and the physicist explains away many of the physical mysteries of life by means of a convenient fourth dimension. Beatrice Fairfax and Dorothy Doughty, through the medium of the daily press, administer the homely homilies of advice to clarify the life problem of the shop girl and the butcher boy, the policeman and the serving maid. And the late Willie Keeler, peer of all baseball players, summed up the whole art of batting in the classic aphorism, "Hit 'em where they ain't."

It is not surprising, then, that the singer and the singing teacher should search the writings of the past hoping to find some comforting commandments, or that they should seek the guidance of some musical Moses to lead them out of the wilderness of confused thought into the promised land of vocal perfection. For it is always easier to accept established doctrines of the ancients, handed down from a remote and therefore sacred past, than to use the God-given attribute of reason and apply it to the solution of the problem of the day and hour.

Think for Yourself

To think for oneself, nevertheless, remains the highest test of a man's character and of his worth. Those who can only emerge from the ruck of the right and who stand at the head of their professions, be they musicians, chemists or engineers, are the men who think for themselves. It is not for them to reject the old wisdom, but to apply it to the art and the business of today; to extract the heart and soul out of its mists and to purify it so that the world will be better and wiser for their short and comparatively unimportant sojourn in it.

The knowledge of what has been done in the past in the art and practice of voice production is not far to seek. Ten thousand books exist, in every language, describing with almost detail the action of every muscle, the function of every organ of the throat, the function of every cavity, the relative value of every psychic suggestion. Teachers are to be found to explain with their tongues and exemplify with their voices every principle of their ancient and honorable art. And in every civilized land (not to mention some that are still semi-civilized) are to be heard singers of the greatest excellence, willing to show, for a comparatively small amount of money, to what perfection and beauty the grand old art of singing has been carried.

Race and Language

Whether or not the old Biblical tale, which relates that before the building of the Tower of Babel all men spoke one language, be literally true, it were idle to speculate here. We find, late in the year 1923, clearly defined races and languages existing the world over, and each of these is associated with an unique and individual quality in the voices of the men. The Chinaman sings to the accompaniment of his three-stringed fiddle, in a tone and the good-humored, practical, common-sense

The Singer's Etude

Edited for September

By NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

Song and Speech: Nationality and Personality

By Nicholas Douty

[EDITOR'S NOTE.—Mr. Nicholas Douty, who for seventeen years has been the tenor soloist at the famous Festivals of the Bethlehem Bach Choir, is one of the foremost singers in the United States. His "Song and Speech" in the Etude is the latest addition to the Etude's list of articles just as the material that students, teachers and singers must have for their work is now in the Etude. The Etude has just been founded and is a monument to Mr. Douty's musical and editorial ability.]

The deep and sonorous basso of the Russian is recognized and admired everywhere as a racial peculiarity. The German, with his superb physique and his consonantal diction, is the singer of the Wagnerian school, those accustomed to the free-flowed voices of the Italian designate as guttural. The somewhat nasal quality of the singing voice of the Semite, be he Jew, Turk or Arab, is easily recognized. Mellish an Australian, and Nordic, an American, the latter (to particularize), were products of the same school and sang the same songs; but the resulting tones were entirely different. Russo, the Italian, Chapiro, the Russian, and Whitstill, the American, all baritones, have voices racially as well as individually distinct. Sembrich, whose magnificent art and lovely voice quality gain a few years ago, had a tone which was quite different from Galli-Curci or Garrison as was her race, her training and her culture.

Personality

Personality is the sum of all the good tones of an individual, minus his bad ones. His physical strength, his mental alertness, his personal attractiveness, his imagination, his personal appearance, neatness (or lack of it), his taste, his refinement, his culture, all his physical attributes, produce and project an unique and personal atmosphere which ennobles him and excites in those about him a sensation of attraction or repulsion. "One leaves a little of one's self in every tone and in every hour," says Sullivan-Friedhofer; and Emerson reminds us that one's self is the only one worth giving.

Looking in retrospect over the great singers of the past, one is astonished to find that it is the whole personality of men and women, and not the voices alone, that returns to the memory.

Personality and voice, indeed, seem undivided, inseparable. Jean de Reszke, the cultured gentleman, *beau ideal* of all operatic lovers, and Edward, his brother, huge in voice and Mephistophelean in countenance; Plançon, the embodiment of grace and taste, with a voice at once liquid and sonorous; Lilli Lehmann, the *Sieglide* of *Die Walküre*, and Terpina, with the richness of tone and the range of a soprano; Krauss, the silver-toned and the range of a soprano; Fischer, the cobalt-blue. Many are perfect alike as *Valentino* or *Pagliacci*; Tamagno, tremendous in tone and stature, were personalities, not voices alone.

"Who touches me touches a man," said Walt Whitman; and no man can be a great singer without a certain greatness of mind and body.

Caruso possessed almost all the finer qualities which make for success. To a

super physique, a strong and elastic larynx capable of every sort of contraction and relaxation, a short, thick neck, unusually large sinuses, a free and unfettered tongue accustomed to speaking the liveliest of all living languages, a nervous system sensitive to every impression, and a gay and cheerful temperament, were added, by time and study, much wisdom, increasing good taste, and last and greatest of all, the soul of an artist. "Upon his like I never shall look again."

The Singing Teacher

All the great teachers are fed by the country surrounding them. From the country comes not only the mass of substance; but also the best and strongest of the country-bred boys and girls inevitably gravitate to the large cities to study in the higher schools or to go into business. Indeed, the city has no excuse for existence unless it be the fountain head from which is disseminated knowledge and culture, art and music.

The greater the city, the more it has to offer the singer of opportunity, especially in the study and practice of the art. In the cities alone the musician, the novelist, the poet, the dramatist, the painter and the sculptor can find an audience sufficient in size to keep him from dire poverty which stifles his effort and dulls his inspiration. Therefore, it is the ambition of every student in the Far West to live and work in San Francisco or Los Angeles; of the Middle Westerner to study in Chicago, Cincinnati or St. Louis; of the Easterner to get his technical training in Boston, New York or Philadelphia.

Thus it is of the utmost importance that those who guide these young and inquiring spirits along the way to Parnassus should be of the best and highest type. They must be not only scholars; they must be also gentlemen; not only teachers, but also personalities.

The art of teaching singing depends not alone upon knowledge and the ability to impart it. Many an able, thoroughly schooled musician, wise in all the methods of the past, whose thoughts are clearly defined and who speaks the English tongue with exactitude, remains nevertheless a teacher of the second class because of some defect in his manner, in his character, which he is unable to overcome or even to perceive.

Many-Sided Teachers Needed

If my definition of personality be accepted, this defect takes away so much from the sum total of his talents that his personal rating is not very high. He may be pompous instead of dignified, bad tempered, or careless in his behavior or address. Or it may be that he has not kept up to date; that he himself has ceased to be a student and that he is content with being a slave to the methods of his teacher. Or he may not be physically strong enough to impress upon his students the tremendous importance of physical health and energy upon the voice. Perhaps he may not have the psychic power necessary to awaken in his pupils the understanding that it is not the body alone, but the soul also, which sings. Perhaps he is not enough of a poet to vibrate with the words of the songs, or dramaticist enough to visualize the situations in the operatic scenes.

The modern singing teacher in the great city must be such a many-sided human being. He must understand music and something of its history. Neither poetry nor the drama may be closed books to him. He must dress well, have pleasant manners and good morals. Languages, too, he must know, and something of stage technique; and how to talk, and how to walk. He must know how different colors look under the influence of stage lighting, or his pupils will present a bad appearance in their pub-

THE ETUDE

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must be more than mere words to him, or how can his pupils be made to realize the differences in the mode of singing Bach and Verdi, Wagner and Puccini?

Above and beyond all else must have a never-flaunting enthusiasm to keep his pupils ardently spurred up to the mark, and a personality of such strength and individuality that each difficulty may be met and minimized so that it may be the more easily overcome.

If he be lacking in any of these qualities, he is not a fit guide for those whose spirits the best blood of our land who leave the freedom and the plenitude of the "already over-crowded cities, and to whom belongs the future of art and craft and business in this great country of the United States of America.

An Aesthetic Art

By W. J. Henderson

This act of singing is an aesthetic art; not an anatomical study. It begins with an ideal dwelling in the realm of the conception of tonal beauty; not in the domain of the correct movement of muscles. The problem of the great masters of the early period was to ascertain the best way of singing beautiful tones on every vowel sound throughout the entire range of a voice; not to find how to operate certain parts of the body and decide that such operations ought to give the tone. They reasoned from the tone to the operation; not from the operation to the tone.

All this means that there is nothing so singular as the world of singing today. Too many students seem to proceed in the latter way, and that is why they build up complicated and unnatural processes which confuse students and do incalculable harm.

(From *The Art of the Singer*, Published by Charles Scribner's Sons.)

Plan

By Nicholas Douty

Too many singers are content just to sing a song with good tones, good time, good phrasing and good enunciation.

Each of these things is first-rate and the combination of all of them is, in its way, most excellent; but it is not enough. To use the vernacular of the stage, it often does not "get over the footlights."

The singer must learn not only to look at a song in its details of tone, time and technique, but also to plan with his intellect its most effective delivery. Practice helps some, but, unfortunately, practice is all too often but the brainless repetition of formulae, and this sort of practice inevitably misses this most vital point. A plan, whether it be for a building, for a picture, for the conduct of a business, the sailing of a boat in a race or for the delivery of a speech, is, after all, a mental thing. First the idea comes into being, long before it can be put into execution. The orchestral conductor, for instance, how his symphonies shall be played; the how his piano pieces are to be played; the stage business and the varying tones, colors of his voice; the pianist thinks out, long before his public appearance, just how each piece shall sound and where the climax of the recital shall come. The resulting effect upon the audience is called the pianist's (or actor's or conductor's) conception, a word which conveys an impression not so much of a physical action as of an ardent mental preparation.

David Bisham was a most remarkable exponent of the value of intellect and plan in art. One knew not whether to admire him most as an actor or as a singer. Always, from beginning to end, his conception of a part was intelligent and con-

sistent, viewed from every angle of voice, make-up and action.

Writing upon this subject a hundred years ago, the great French critic, Fetis, said: "An air or a duet, according to the great singer, Garat, did not consist alone of the musical phrase, but of the personal character of the singer, the plenitude of his voice, the strength of his personality, the grace of his movement, the expression of his soul, the ardor of his ardor."

If he be lacking in any of these qualities, he is not a fit guide for those whose spirits the best blood of our land who leave the freedom and the plenitude of the "already over-crowded cities, and to whom belongs the future of art and craft and business in this great country of the United States of America.

Nothing But Personality

As more the works of man, it is said, personality counts. We might go further and say that there is nothing but personality.

Salie James Farnham, the sculptress, is quoted the other day as saying, "In my judgment, the personality of an artist should determine the particular aspect of the subject chosen to depict. I believe that the artist works from within to express individual ideas, and both subject and treatment are matters of individual inspiration. Artistic inanities are my pet aversion."

All this means that there is nothing so singular as the world of singing today. It means nothing is so interesting as the mysterious force of personality.

It is another way of looking at the same truth which was grasped by religion, that only the soul is worth while.

Not only your features and form and words and deeds express yourself, but everything you produce also does the same. If you live a house it will be a picture of your taste, your choice, your good or bad workmanship.

All that makes the music of Richard Wagner differ from the latest jazz music is the difference between the soul of Wagner and the soul of the jazzite.

You cannot speak the old, familiar words of your language, words that have been used by millions of others millions of times, without flooding them with your personality.

You cannot sit or stand or walk without your biography.

The kind of clothes you wear, your tastes and selection and your way of carrying them, is an index of your mind and character.

So also the great earth and everything upon it, the climate, and all the starry glories above it, are but indications, words, marks, cloches, of the great creative Mind that made it all.

Nothing is reality but spirit. All material things are signs and symbols of spirit.

(Dr. Frank Crane in the *Evening Bulletin*.)

Mozart's Fecundity

Mozart, during his very short life, wrote 18 Operas, 2 Oratorios, a Requiem, many Masses, Graduals, Offertories, Hymns, Te Deum, and other sacred compositions, over 30 Symphonies, 23 Piano Concertos, several Concertos for other instruments, 6 Quintets for Violin, 31 Sonatas for Piano, many other Compositions for Piano and for other instruments, many Songs, Cantatas, making a total of 626 Compositions of all kinds, without counting the compositions that were lost, unfinished and uncertain.

He wrote at the rate of over twenty compositions a day. And to consider that Mozart died before having reached his 36th year of age!



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THE correct management of the breath is the foundation of all good singing; and yet it seems to be, in a very large extent, woefully disregarded among choral singers generally.

The ordinary "speaking breath" is insufficient for singing, as only a part of the lungs are used, while in singing the whole of the lungs should be used, because more air is needed for a sustaining tone. A full, expanded chest acts as a reservoir and also enables us to sing for a much longer period without fatigue. Further, faulty breathing is one of the chief causes of singing out of tune, poor tone, weak expression and bad phrasing. Control of the breath is therefore of paramount importance. In vocal production, it is the motor power of the voice. Strive then, to acquire perfect control of the breath so that it may be steady, even and uninterrupted, turning all the breath into good tone.

A few words then on how to proceed: Stand erect and feet firmly on the floor. Do not relax the shoulders, but try to expand the lower and side walls of the chest. Close the mouth and take a deep breath through the nostrils. Hold the breath for a few seconds, expire very slowly through the mouth. Gradually increase the length of the exercise as progress is made.

On the first吸息 (Inhale), inspire four seconds, hold the breath two seconds, expire eight seconds. Just a word of caution, (a) Do not waste breath on the first count; keep the breath in check. (b) Do not "over-crowd" the lungs with air.

This exercise not only will help you in singing, but also will benefit your health by increasing your lung capacity by strengthening your lungs. Endeavor to breathe habitually through the nostrils, as the air is warmed and filtered before entering the lungs.

Do not perform this exercise spasmodically and expect good results. Systematic practice will bring its reward. In a word, then, breathe with vital capacity at the commencement of a song and during long rests; in all other places breath must be taken through the mouth.

Tone Production

Good tone may be described as that which satisfies the educated ear. In many cases bad tone is made with far more trouble than is necessary to obtain good tone.

One of the most important factors of good tone is control over the formation of the mouth, which fulfills the duty of a resonance chamber. The mouth should be always well open, and any sign of the breath being directed into the nasal cavities should be at once checked, as this results in an unpleasant nasal tone.

All tone should be produced "well forward" in the mouth. Aim at quality. All correct tone producing tone should be sung "softly" and with slight breath pressure. Far better control is thus obtained; and there is very little risk of forcing the voice.

Good tone is clear, sweet, produced well forward, easily sustained. Bad tone is breathy, nasal, harsh, coarse, produced with effort. The practice of loud singing leads to coarseness of the voice and strain. Anyone can shout; but not everyone can sing softly.

Correct breathing has much to do with good tone. It enables the singer to get command of the voice.

The great secret of high notes is "wind pressure." If we think for one moment, we must realize the fact, that I was going to say—the majority, perhaps I should not be far out, however, I will say—a large number of people in singing up the scale increase the wind

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Well-Known Organ and Choir Experts

Practical Points for Choir Singers and Choir Leaders

By H. W. Sparrow

Without exaggeration the words must be pronounced much more distinctly in singing than in speaking. Look well after the initial and final consonants.

Phrasing

By the term phrasing is meant the grouping of words in such a manner as will convey their true meaning.

This subject is of supreme importance; it is often neglected, and yet how important it is to get thick heavy tones on top, forming the voice. Naturally, under such conditions the "top notes" do not come. You may say, "yes, but the top notes are very thin." Just so, why? Because they have never been developed. With regular, systematic practice they will become round and join together easily. So much try to do in any case you do not stand to lose anything; on the other hand, you will gain. Do not then, "go for top" notes as "a hungry bull at a haystack."

How many of our friends, the "tenors," would like to know that it is possible to attain perfect ease and control, up to tenor, without by using what is known as falsetto, but by what is termed the mixed voice?

You have all noticed, of course, that when singing a low note the larynx (commonly known as the "Adam's apple") is in the throat, and that if you slip to a high note it rises. Now to those who sing the "low notes" you will find the larynx low in the throat all the time. To attain this end, practice assiduously, not by fits and starts, the following exercise and you will gain your reward. "Sing C, second space note in the bass clef to 'A'." Be sure to keep the larynx low in the throat and not to let it go up to say, G, second line in the treble clef. Keep the mouth well opened." Practice this for the purpose of joining it to the ordinary voice, making the change at about D, E or F and training the voice down. Do not strain. Make a rule for yourself which you will change to the mixed voice and keep to it. Do not be disappointed or disconsolate if you find the change very noticeable; with practice it will join up without difficulty.

The advantages of the mixed voice over the falsetto are: (1) It has far better carrying power; (2) it is capable of crescendo and diminuendo; (3) it joins more naturally to the ordinary voice, being of like quality.

In closing, breathing is the real secret of successful top notes; and the less pressure of wind the better.

Enunciation

There is a general tendency to consider the music as being of primary importance; whereas, singing is "the expression of sense in music." The lasting effect of any effort depends, to a very large extent, upon a good enunciation of the words. First of all, then, it is necessary for us to understand what the words are about and then to learn to communicate their message through the medium of the music.

The only sounds which can be sustained are the vowels; the consonants have no sustaining power. This may be termed the

THE ETUDE

life and soul of music. The late Sir Joseph Barnby once said: "Besides the ordinary marks of expression to which attention must be paid, there is a subtle musical evenness, without which everything else is as sounding brass and tinkling cymbal."

The ordinary expression marks, then, only give us the various grades of tone and time. They cannot make us great admiration or fill us with sorrow. The true power of expression depends upon our appreciation of the beautiful in music, on sympathy, when the soul of the performer breathes forth the soul of the music, the spirit and inner meaning.

This higher expression or feeling in music is generally recognized; yet it is by no means a common occurrence to hear choral singing hymns with absolutely no expression whatever. Why, oh why, these dead level performances.

Let us then, put some soul into the music and make it live. Proper attention should always be paid to the composers' directions. They supply contrasts; nevertheless they may be subordinate and take their place if a sympathetic rendering is to be had for art.

We must endeavor to convey a correct interpretation of the words we sing. If we do not, then we fail in our work. The sentiment must come first, the music second. The absence of expression is very often the result of thoughtlessness. Do we sing without thinking? Have we asked ourselves, "How can we render this or that to the best effect?"

Take for instance the hymn "Art thou weary, art thou languid."

Art thou sore distressed?"

Here the first two lines of each verse are a question, and the last two lines a reply. The choir alone sings the first two lines, and the congregation joins in the last two lines of each verse. Such treatment would present, yes, to all of us, the truth in a new light; and would it not cause the most inattentive worshippers to think upon such things? Truly a "Sermon in Song."

Reading Music

Let us say at the outset that the ability to read music at sight is an indispensable qualification to any singer; and yet how few there are who possess this valuable accomplishment. Some profess to read; but all they do is to have the voice to rise and fall according to the dictates of the notes, the position the notes occupy on the staff. At the same time they know, and even some admit, that without an accomplishment they could not, with any degree of certainty, sing a single phrase.

"Jesus lives, no longer (breath) Can thy errors (breath) Death appal us?" Whereas, in order to obtain the correct meaning of the words it should be phrased: "Jesus lives! (breath) no longer (breath) Can thy errors (breath) Death appal us!"

Probably one of the most difficult of modern hymns to phrase correctly is "Lead Kindly Light" sung to Dykes tune. Good part singing is necessary in order to obtain an effective rendering; and every corps should be clearly marked where breath is to be taken.

It may be thought by some that to sing a hymn tune requires no special knowledge or training; and that any remarks thereon are unnecessary; but, even in simple music, is there not a possibility of being inaccurate?

There are the two notations, "The Staff" and the "Tonic Sol Fa," the old and the new, as they are sometimes called. Undoubtedly those who can read from both notations are the most valuable members. The ability to sing music at sight is one of the most useful and enjoyable pleasures one can possess; and any time spent in its acquirement will surely bring its reward.

Time, Attack and Release of Tones

Time is generally understood to be the division of musical phrases into certain equal portions in measure. It also has reference to the pace at which a piece should be performed.

The second is inspired by right feeling and good taste. This may be termed the

THE ETUDE

is necessary not only to the rendering but also the enjoyment of the music. Vigor and rhythm depend to a very large extent upon the attention to the sub-divisions of a beat.

Attack means the prompt striking of the note at the right moment. A man must attack by a large body of singers must be thrilling. Every phrase should be attacked promptly. Be ready with a chest well supplied with air and the mouth in the correct position for the first vowel or consonant, there must be no feeling for the tone; neither must the breath be heard above the tone.

Release of tone is just as important as attack. It should be clean and clear, without a jerk, as in the attack. To do this at the right moment and all together is one of the main difficulties of a choir, and, perhaps, the rarest achievement.

Suggestions

It is very essential that every member should pay the greatest attention to the conductors' beat.

The single position should be erect. Keep the head up.

Economize time. Be on hand at the appointed time for practice; and, when the sign is given, be ready so that a good attack can be made and so avoid had and weak starts.

Listen to the harmony and endeavor to do your part to preserve the balance of parts.

Good singing can come only by careful practice. Consider it your duty to be in your place every time and on time.

Master your part by home practice.

When directed to sing softly do not slacken the time unless expressed.

Care of the Voice

One of the simplest ways of strengthening the throat is to gargle with pure cold water every morning directly after getting out of bed.

If the voice is husky, do not continually gargle, but gargle, gargle, gargle two or three times is far more effective.

For a relaxed throat mix powdered borax and honey. Dissolve this very slowly in the mouth. Mix up small quantities as required. Put three parts of honey to one part of powdered borax.

For dryness of the throat take licorice in small quantities, frequently.

For sore throat take chlorate of potash pellets.

Do not take lozenges.

Last but not least. Do not swallow a drug store when out of voice. Have a lung bath. Go to your breathing exercises.

Quartette Choir Training

By Lawrence H. Montague

The invention or origin of four part harmony came about A. D. 1400. It is credited to one, Dufay, a Netherlander. Apparently little use was made of the combination of voices until the great Italian, divided and distributed the parts for two violins, viola and cello as to correspond to our modern idea of Soprano, Contralto, Tenor and Bass. Bach wrote many trios and few quartets. Haydn really started, Mozart improved, but the giant Beethoven first elevated each part to a dignity of its own, instead of giving it only body and soul. He divided the basso, bass and using the other parts merely to fill in. Theoretically there should be no principal part in either instrumental or vocal quartettes. Schubert improved upon Beethoven in providing smoothly flowing and more equidistant parts. Mendelssohn was one of the first to successfully employ four voices as we conceive the modern vocal quartet.

Ideal quartet writing contains, for either instruments or voices, interest for each part. Chorus or orchestral writing may contain especial interest for only one or two parts. For example: a melody may be given to the upper part, a suitable bass added, and nothing more than filling in between, and yet this may be very satisfying to the ear. The variety of instruments or voices of the large number of instruments or voices. So much unsatisfactory quartet singing may be traced to the director choosing a composition more suited to chorus work. Observe that the above is a great truth and well worth consideration.

Neither should the bass of a quartet long remain on a correspondingly low tone except in very soft work, when the other voices lie also low.

Some of the characteristics of good quartet singing are: piano work and shading. Therefore, not select many numbers calling for prolonged fortissimo. Long loud passages are not suitable for quartet work. No wide gaps should occur between

the voices. After finding a composition containing interest for each part, it is well to notice whether the voices are fairly equidistant. Even though each part may be equal in the effect when singing together may not be good if they are spread over to large an area. No wide gaps should occur between



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Let us now consider the ideal voices for quartet work.

A good solo soprano will not always be a good quartet singer. Her voice may be high, clear, true to pitch and agreeable. She may sing solo with good taste and authority; but her voice may not have the "fat" quality to melt into and mix with other voices. She may like solo work so well that she can hear only her own part and not the parts of the principal ones. She may move too independently of the others, as though they were an accompaniment to her part. She may not have enough middle voice to carry the others except in her upper register. Such a voice would obtrude in work with others. The ideal quartet soprano needs a quality more like a mezzo-soprano, but of larger range. She should sing a good high B and a good middle C. Her voice should not lose its resonance as she approaches the lower range. Her sense of rhythm should be extremely good, for she should sing but not obtrude. Any unsteadiness of rhythm should be caught and corrected by her. She should be very true to pitch, for she has more to do with holding the others up than any one of them has. She should enunciate very clearly, for her part will serve to put over the text better than any one of the others. If there is a principal part in quartet it is the soprano. A quartet is not better than its soprano.

The most useful quartet contralto (not alto; alto means high and was the name of the highest male voice in the old choir) is a rather larger voice than would normally find. Too much contralto is seldom heard in a quartet. The soprano, tenor or bass may stand out too much, but did you ever notice that you seldom hear too much contralto? Hers is a low part on the inside. The bass has a low part on the outside. So our contralto should have a large full voice, not necessarily loud, but her tone should be projected well, pointed so as to speak, and flexible. Of rich but clear quality, even throughout and above all, not of the manish quality in the so-called chest register. There should be no break between the chest and the head registers.

The ideal quartet tenor is a rare bird. Very few of the greatest tenors we hear or read about would be good quartet singers. Many of them are too explosive and have not middle or lower tones in comparison with their upper ones. They are usually too fond of hearing their own voices to be able to blend theirs with others. The quartet tenor need not of necessity be very high. He should have a quality like a high baritone, but a larger range. A thin tenor voice is not suitable for quartet work, as he would be able to give forth consistent and clear tones as few others.

The best quartet bass should be a baritone. The only substitute is a basso-cantante. A baritone is not suitable. He should be able to sing a good low E-flat and a good high E. Quite a range, but he will need each extreme and every tone in between. His voice should be deep, rich, and flexible. It should have appeal but firmness; and he, too, should be very true to pitch. A bass

and soprano true to pitch will overcome much tendency to flat in the other voices. The bass is the foundation and even in the softest passages there should be resonance and solidity.

Be careful about tremolo. Do not engage singers with excessive tremolo. They will seldom sound exactly on pitch. The ideal quartet should sound as one new voice. When you hear a chord held on a rich smooth, mellow diapason you not consciously sing out each tone. Your ear is pleased with all the tones blended together and majestically into one complete sound. Try to train your singers to blend their voices so that the many will sound like the chord on the pure diapason. Do it first with "A" "O" and "Oo." When you have gotten the blending you wish "La" "Low" "Low." Then take words containing those vowels. Later try A and E. Try to teach them to listen to the other voices. When each voice seems to melt away into the others so that it is almost lost to its owner, they are blending.

Two rehearsals a week are recommended with piano, as it is so much quicker. A director should be good at harmony and able to play the voice parts only. Then have your singers all do to every number without help from him. Later adding the accompaniment if the selectives calls for one. Do not use much pedal or thick-toned stops when you accompany them on the organ. Do not use reeds or strings constantly. Voices unconsciously imitate, and excessive use of strings or reeds in accompaniments will one day result in your singers using a ready or steady tone. Use the vox humana and tremolo very sparingly, because they direct the voice to imitate the vox.

If the organ or bass has a solo passage, do not use more flutes, melodias or bordons to accompany them. If the soprano has a solo, do not use too many or strings. A small diapason is fine for tenor. Make your accompaniments a frame for the picture, which is the solo.

Enunciation has been but mentioned. This has been reserved for the end. If we disagree on everything else, certainly shall not on this. Try ever so hard to get your words across. Everyone understands words, some understand music. You and your singers should feel the grandeur and depth of your text, and consider the instruments serving in the house of the word. Try to be worthy of your exalted positions. You do not serve solely for hire. Unless your singers have some degree of sympathy with the services of the church, no matter how brilliant they may be vocally, their efforts will never be wholly convincing. You must have a deep and abiding reverence for all that the church stands for and for your place in her services, before you expect your singers to reflect anything like the becoming and necessary attitude toward the praise of God. The purpose of music in the church is not to give concerts but to create clean hearts and renew right spirits in all who hear it, from the choir loft and pulpit to the pews.

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SUNDAY MORNING, November 4th

ORGAN NUMBER

Song of Joy.....J. F. Frystinger

ANTHEM

a. King All Glorious.....J. Barbury

b. We Praise Thee.....E. S. Hosmer

OFFERTORY

The Homeland (High or Low).....P. A. Schnecker

ORGAN NUMBER

Triumphant March.....R. L. Morrison

SUNDAY EVENING, November 4th

ORGAN NUMBER

Last Hope.....Gottschalk-Gaul

ANTHEM

a. Oh! for a Closer Walk with God.....Myles B. Foster

b. I Heard the Voice of Jesus Say.....J. P. Okt

OFFERTORY

There is a Blessed Home (Med. or Low).....G. H. Fairclough

ORGAN NUMBER

Trumpet Song.....Roland Diggle

SUNDAY MORNING, November 11th

ORGAN NUMBER

Romance.....P. Clifton Hayes

ANTHEM

a. How Excellent is Thy Loving Kindness.....Edward Stephen Barnes

b. Great and Marvelous.....A. U. Branden

OFFERTORY

Fairest Lord Jesus (High or Low).....Ed. Marzo

ORGAN NUMBER

Marche Moderne.....E. H. Lecarre

SUNDAY EVENING, November 11th

ORGAN NUMBER

Berceuse No. 2.....Ralph Kinder

ANTHEM

a. Lord is My Portion.....A. G. Colburn

b. Twenty-fourth Psalm.....Mrs. R. R. Forman

OFFERTORY

Love Divine, all Love Excelling (Med.).....C. C. Robins

ORGAN NUMBER

Pean Triomphale.....F. Lacey

SUNDAY EVENING, November 25th

ORGAN NUMBER

Berceuse No. 2.....Ralph Kinder

ANTHEM

a. Earth is the Lord's.....J. W. Lerman

b. Lord of the Harvest Thee We Hail.....F. H. Brackell

OFFERTORY

How that Sow in Tears (High or Low).....J. T. Roberts

ORGAN NUMBER

Alla Marcia in D.....H. Hackett

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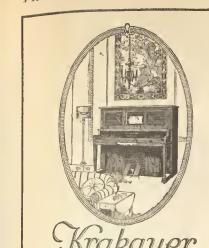
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The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.



Krakauer

SUNDAY MORNING, November 18th

ORGAN NUMBER

Nocturne.....Chopin-Lemire

ANTHEM

a. To Thee O Lord I Bring.....Gaston Borch

b. Lead Us, O Father.....P. Douglas Bird

OFFERTORY

The Homeland (High or Low).....R. M. Stults

ORGAN NUMBER

Allegro Pomposo.....J. L. Galbraith

SUNDAY EVENING, November 18th

ORGAN NUMBER

Last Hope.....Gottschalk-Gaul

ANTHEM

a. Oh! for a Closer Walk with God.....E. A. Barrell

ORGAN NUMBER

Berceuse.....E. F. Widener

ANTHEM

Hero's March.....Mendelssohn-Stewart

SUNDAY MORNING, November 25th

ORGAN NUMBER

Festal Postlude.....André-Rockwell

ANTHEM

a. I Will Exalt Thee.....J. A. Coerne

b. Lord, How Manifold.....Edwin H. Pierce

OFFERTORY

Only Waiting (High or Low).....T. D. Williams

ORGAN NUMBER

Dedication Festival March.....R. M. Stults

SUNDAY EVENING, November 25th

ORGAN NUMBER

Berceuse No. 2.....Ralph Kinder

ANTHEM

a. Lord is My Portion.....A. G. Colburn

b. Twenty-fourth Psalm.....Mrs. R. R. Forman

OFFERTORY

Love Divine, all Love Excelling (Med.).....C. C. Robins

ORGAN NUMBER

Pean Triomphale.....F. Lacey

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The *Krakauer* is a Scotch dance, similar to the *Reel*, but somewhat slower. It is in quadruple (4-4) time, its chief characteristic being the *trill* (trill) on the first note of the treble; the *trill* is the third note of the treble. The *trill* is a rapid alternation of the *trill* note and the note immediately above it, the *trill* note being the second ledger line above the staff.

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IT is an axiom among violinists that it is very difficult to sell and equally difficult to buy a high-grade violin at anything like its true value. Innumerable letters come to the Violin Department of *THE ETUDE* asking the best way to go about selling or buying. Especially is this the case when a violin is to be sold for a sum of money with a supposed value of hundreds or thousands of dollars. Expert judges of violin values are very scarce, and the average buyer or seller is all at sea as to what a violin is really worth.

When a fine violin is to be sold, the first thing is to have it put in first-class playing condition by an expert repairer. This would seem to be so self-evident, but the position is that it would hardly be necessary to mention it. Anyone desiring to sell a house would have it repaired and painted and put in apple-pie condition. The owner of a car, wishing to sell it, would have the machinery overhauled, the body painted, and tires replaced with new ones. For some strange reason, however, the majority of people trying to sell their violins neglect this very important matter and try to sell violins that are so out of condition that it is impossible to get a decent tone out of them. In many cases the owners do not know they are in bad condition, and in others they talk on spending the money to put them in shape.

Typical Case

A few weeks ago I was engaged to appraise a violin which had been put up as security for a loan. The purchaser had defaulted, and the money lender was trying to sell the violin to realize on the loan. The first question asked about the violin was that the sound-post had fallen out and had not been set up again. Efforts had actually been made to sell the violin without the sound-post being in position. Of course, every violinist knows that a violin can no more give out a good tone without its sound-post being in proper position than a violin can function without its heart and lungs. The violin did not properly. The violin really was a good old instrument; the owner was advised to have it put in good playing condition, and within two weeks it was then sold at a good price.

The owner of a violin wishing to sell it will find it money well spent to have the instrument put in perfect playing condition by an expert repairer. Many violins can be found.

The repairing of a few cracks, a well-fitted bridge and sound-post, and bass bar properly fitted and set, will make any violin sound many dollars better. People who live in small places where there are no expert repairers can ship their violins by parcel post to the nearest large city. Several firms who do first-class repairing will be found in the advertising columns of *THE ETUDE*.

Owner Rarely Knows Value

The violin put in proper condition, the next thing is to set a proper value on it. It is very seldom that the owner of a violin knows its real value. Everyone who sees it tells him a different story. Many are the stories of violins which have had a factory-made *Strad*, worth about \$10, and think it is a genuine specimen worth \$15,000. Some people sell valuable old violins for a song, not knowing their true worth. Others ask absurdly high prices, and in some instances succeed in getting them.

The best way is to have a violin appraised by an expert. In New York, Chicago or some of our other large cities there are firms dealing in valuable violins, who have experts in their employ who know present-day values and can set the proper value on any violin. Sometimes the repairer has had sufficient experience in handling violins to be able to set the value. A fee of a few dollars may have to be paid for ascertaining just what a violin

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of *THE ETUDE* to make this Department
"A Violinist's Magazine Complete in Itself."

Hints on Selling a Violin

is, and its market value, but the money will be well spent if the appraiser is a real expert. If the expert is well known in the musical world, he should be asked to give a written estimate of the value of the name of the probable maker or the school of violin making to which the instrument belongs, together with the price. Many will ask to have the violin sent to them out of pure curiosity and without any intention of buying it. While in their possession, the bridge may break, the sound-post fall down, or other minor accidents happen. They may return it in its damaged condition or try to fix it themselves. The repairer will then be called in again. He himself is not an expert violin repairer, but he will be constantly troubled by having to send the violin away for repairs after it has been gotten out of shape by someone who has sent it to the view of making a sale.

For all these reasons, it is best for the owner of a valuable violin who lives in a large city, he may as well hire a piano tuner or violinist, or selling it direct to a dealer or else place it on commission with the dealer, to be sold on a commission basis. He may not be able to get its full value by this method, but he will eliminate all the risk and bother of trying to sell it himself.

For the violinist who wishes to buy a good violin for his own use, there are two ways: the first is to buy from dealers or from private parties until he finds one which suits him at what he considers the right price. Some artists hunt for a violin for which they are ideal.

If the purchaser has not this expert knowledge, and has no friend who has it and is willing to help him, he should buy from a dealer, or else from a violinist who is unboundedly confident, his only course is to go to a good reputable dealer and to let the latter direct, but at somewhat less than the usual price, of course; for the dealer naturally expects to re-sell the violin at a good profit.

In case the owner of the violin lives in a small town, it will be very difficult for him to sell the violin himself, as it is real value. It is a high-priced instrument, there are few customers, and in the smaller towns or villages. If he advertises and

Quality of Practice

The quality of one's practice is of more importance than the quantity. A violin student who puts intense concentration in his brain and nervous system have become temporarily exhausted and refuse to function properly. Every intelligent violin student can tell by instinct when this point is reached, and on reaching it, the best course is to stop and rest until the brain and nervous system have recuperated, whether it is within an hour, much later in the day, or next day or longer.

Prize fighters have a very striking way of describing this condition, when they say a pupil is "over-trained"; that is, he is like a machine which has been run too many hours without being rested, cooled, adjusted and overhauled. He has lost his keenness and freshness and is "tired." In the same way, violinists and violin students can become "over-trained" from making too great demands on the brain and nervous system.

Editor's Note

The excellent article, "About Good Violin Playing," by W. J. Henderson, which was in the August issue, originally appeared in *The Outlook*. Unfortunately acknowledgment for this reprint was omitted from the August *ETUDE*.

THE ETUDE

Cleaning a Violin

Cleaning a piano is a simple affair. A little good piano polish rubbed on occasionally, and then polished with a dry cloth, and the piano will look comparatively new for a long time. With the violin it is different, since the rosin flying from the bow gets into every crevice, and if it is not wiped off carefully every day, it accumulates and cokes up on the violin, especially around the bridge and fingerboard. Of course, if the rosin has been wiped off daily from the day the violin was new, the varnish will always look fresh and bright, but human nature is indolent and most people either forget or will not take the trouble to clean their violin every day.

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I do not know what the theory is based, but many violin players, mostly of the "country fiddler" type, advise leaving the rosin accumulated on the violin slightly patchy. They claim that it improves the tone, but this comes about they are unable to explain. One might well claim that it would improve the tone of a bell to plaster it over with cement. Any one with common sense would know that the perfectly clean, varnished top of a violin would give out a clearer, more perfect tone than one encrusted with a thick cake of sticky rosin.

Rub the Violin Dry

Many people write to *THE ETUDE* to know how they can clean their violin when they become encrusted with rosin. A skilled violin repairer tells me that the best thing to use for this condition is raw powdered pumice stone. This has to be very carefully applied, so that it will remove the rosin and does not damage the varnish. Take a clean rag and put a little oil on it; then dip in a box of pumice stone, which should be pulverized as fine as flour. Then rub lightly on the violin where the rosin or dust has caked. If the violin is simply dirty and has no rosin coating, then use a cloth which can be used. No matter what is used, it is important to rub the violin perfectly dry after cleaning.

It often happens that the varnish on a new violin fails to dry for a considerable time, owing to unskillful varnishing or the wrong proportions of the various ingredients of the varnish. Violins are often sold this condition, and in this case the rosin dust mixes with the sticky varnish and cannot be easily rubbed off.

...

which has been used when the varnish is still in a sticky condition can be cleaned so that the varnish will show up well since the rosin dust has become part of the varnish. The only recourse in such a case is to scrape the varnish off and re-varnish the violin.

If, however, the varnish dried perfectly hard before the violin was used, and the rosin dust has been absorbed on top of the varnish, the rosin can be removed by the careful application of oil and pumice stone as above described. How well a violin can be cleaned depends entirely on how well it was varnished in the first place and how perfectly the varnish dried before the violin was used.

The appearance of a violin depends entirely on the care that is taken of it. The varnish will wear out for an indefinite period if carefully wiped off every day. I have seen old violins 150 or 200 years old, so excellently preserved that they looked as if they had but recently come from the maker's hands.

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Making Records of Pupils Work

OUTFITS can now be secured at a reasonable price by which anyone can make phonographic records of their own or pupil's work. A violin teacher writes to *THE ETUDE*: "When a pupil plays a composition on the intervals of the various scales, where three, four or more records are used, the bowing is given in the record. Then I put the record away, and in from one to three months later I play it for the pupil and let him point out his own mistakes or errors, and I explain anything which is wrong with his performance. I find that pupils see their advancement by this method, and that it helps them from a technical standpoint especially."

this scale exercise the great difficulty is to make the rebounding bow strike the string simultaneously with the finger of the left hand, and it will require much practice before the pupil can play the passage evenly and fluently. The teacher or pupil can easily devise other exercises on the intervals of the various scales, where three, four or more records are used. The bowing is given in the record. Then I put the record away, and in from one to three months later I play it for the pupil and let him point out his own mistakes or errors, and I explain anything which is wrong with his performance. I find that pupils see their advancement by this method, and that it helps them from a technical standpoint especially."

Violin Making

Violin Making—by Walter H. Mayson, the "Strad" Library, No. 11, Third Edition, publ. by Horace Marshall & Son, London; Charles Scribner's Sons, New York.

This admirable little work should be in the hands, not only of every violin maker, but of every violin player as well, for every one who has ever played on a violin should be interested in his instrument, and Mr. Mayson's work will well calculate to convey this knowledge.

Written in plain, simple English, this work commences at the beginning and takes up in the most minute detail the process of making a violin, from the selection of the wood to the final varnishing and tuning up. This book will make the amateur violinist a success in his art. It contains a thousand hints on the best and most practical way to do everything connected with the creation of a violin.

As an example of the author's style, and the practical way in which he treats of the various parts of the violin and their adjustment, his remarks about the sound-post will be of interest: "The sound-post will not be easily adjusted or removed, so that you will have to be very careful when you are working on it. It is best to use a thin wire or a piece of wire which is not too thick, and to make it as short as possible, so that the angle will be as small as possible. Do not use a wire which is too thick, as it will not be easily removed. The sound-post must engage your closest attention, and must be of old Swiss pine. There is, again, no rule as to thickness—some violins do best with a thick, others with a medium to thin post. I only tell you for guidance, a medium to thin is mostly used by me. It must be evenly rounded, and both ends filled, so that the angled part will be as small as possible. The sound-post must be well secured to the bridge and the tailpiece. To get the exact length is not an easy matter, but you will find this hint useful: With a thin piece of wood gauge the depth through the upper hole of the sound hole, from the back to the outer surface of the belly, and your post will have to be a trifle longer than this, minus the thickness of the belly. Then cut the sound-post to the right length, and when you have secured it, you will find that the sound-post will be in the right place, and the sound will be good. To get the exact length is not an easy matter, but you will find this hint useful: With a thin piece of wood gauge the depth through the upper hole of the sound hole, from the back to the outer surface of the belly, and your post will have to be a trifle longer than this, minus the thickness of the belly. Then cut the sound-post to the right length, and when you have secured it, you will find that the sound-post will be in the right place, and the sound will be good. 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Let's Go Traveling—by Cynthia Dodge, an Operetta for children, with geographical features.

The Golden Whistle—by Mrs. R. R. Forman, an Operetta for children with a new and bright tunes.

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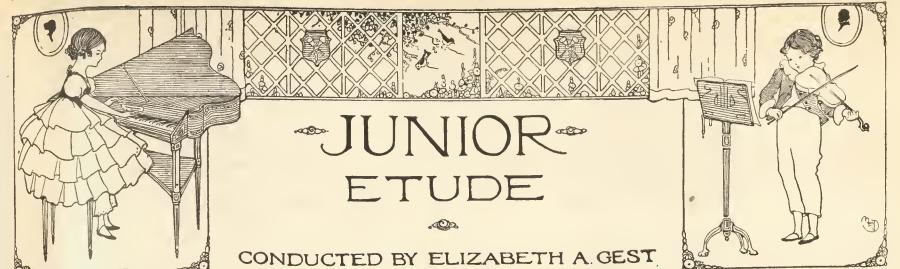
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The Changeable Violin

By Rena Idella Carver

In an angry mood, Louis laid his violin down upon the table.

"I thought it would be such fun to take lessons and learn how to play the violin,"

"I should answer, I should tell you,

From the lips of Nawaawha,

The musician, the sweet singer.

By the side of the piano,
The zither, the piano,
Slept the little Hiawatha,
And sang the songs of childhood.
Song the songs Nokomis taught him.

And the little Hiawatha
Learned the meaning of the music,
Learned to read and count correctly,
Of all keys to learn the meanings.
When they hid him no one played them,
How they made their sounds with hammers,
How the strings were wound to stay.

Of all scales he learned the meaning,
Knew them all by name or number,
Knew them forwards, backwards, knew
them
Held them together and contrary.

Flet of hand was Hiawatha;
He could play his scales so swiftly
Ere the first had ceased resounding
Ere the last had left his fingers.
Sure of ear was Hiawatha;

He could tell a chord on hearing
Whether it was major, minor,

Tell who was playing upward, downward,
Whether strong or weak was Hiawatha;

He could feel the pulse of music,
Feel the heart-beat of the movement,
Feel the swing of every measure,

Whether swift or slow of motion,
Sound of mind was Hiawatha;

He could memorize his pieces,
Memorize his lovely pieces
With the ease and skill of master.

All the people of the village
Came to hear his wondrous music;

And the generous Hiawatha
Played for them his magic music,
Holding all the people spell-bound

Till the crimson sky and sunset
Faded in the dusk of evening.

Beautiful PHRASING,
And beautiful TONE,
And beautiful RHYTHM,
Is one way of saying that

Beautiful DETAILS

Combined with HARD WORK
Make really BEAUTIFUL PLAY-
ING.

When some folks play,
They play wrong notes,
And make us wish they'd cease,
Because they are not
Doing justice
To the pretty piece.

now learn, has four tones. It is a trial with another third added above C-G-B-D, the first being clear, the second upward 1-3-5, is called a *seventh chord*. Such a chord may be built on any tone of the Major scale as a triad; but all are not melodic. The one built on the fifth tone, called the *Chord of the Dominant*, is really very pretty but it does not sound satisfactory alone. It needs another tone to follow it to end the scale. This is the *Tonic* of the *seventh* of the scale.

This seventh chord built on the Dominant, is called the *Chord of the Dominant Seventh*. (Dominant means ruler). Musicians say that the Dominant Seventh resolves into the Tonic.

Now play this chord in four positions as you played the triads in three positions; for the *seventh* has four positions as there are letters in it.

The lesson was over; so C. Sharp went home to practice. He played the seventh chord in four positions like this: F-G-B-D, D-F-G-B, F-G-B-D. He was very careful to make the upper tones sing connectedly to one the other as he had learned in his first lesson. When his teacher had said, "The Dominant seventh chord resolves into the Tonic," he tried it out. Playing the key of C for the example, he first played the Dominant seventh as it comes in the scale. Then the Tonic chord of C that was nearest, G-B-D-F, G-C-E. It sounded pretty nice; so he decided to try the Tonic chord first, as he had done in his first lesson. He then went back again to the Tonic chord: G-C-E, G-B-D-F, G-C-E. These all sounded so pretty to C. Sharp that he kept trying other combinations always staying in the Key of C. Here are some of the combinations he made.

Coming down the key-board:

- Tonic—Dominant—Tonic
- G-C-E, F-G-B-D, E-G-C,
- E-G-C, F-G-B-D, E-G-C,
- E-G-C, D-F-G-B, E-G-C,
- C-E-G, D-F-G-B, E-G-C,
- C-E-G, B-D-F-G, C-E-G,

In the evening, C. Sharp, proud of what he had done, played these chords for his father, who said, "Son, you have been well trained for you can do well." Some combinations he made could be used as endings to songs and are called "Perfect Cadences." To be a composer, one must know all these things. You have done well so far—I am proud of you!"

Bird Songs
I often wondered why it is
That little tiny birds
Can make their songs so beautiful
Can't be sold in words.

And all the woods for miles around
Will echo back their song,
How can such sounds come from the
throat
Of birds three inches long?

Mr. C. Sharp's Chords

By Olga C. Moore

QUOTE often we hear of music pupils who know nothing about chords; and again we find those who know a great deal. Maybe the teacher was too busy to take time to talk about chords and maybe the pupil was too busy to listen and promptly forgot all about them. Be that as it may, the boy in this story heard what he heard, wrote what he heard, played what he heard, and of course really learned what he heard.

"I want to be a musician and maybe a composer, some day," said C. Sharp, "and I won't write jazz, either." He had been studying piano for nearly a year. He knew his key signatures very well and could finger the scales fairly well on the piano. He had learned his Major chords



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during a rainstorm*

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